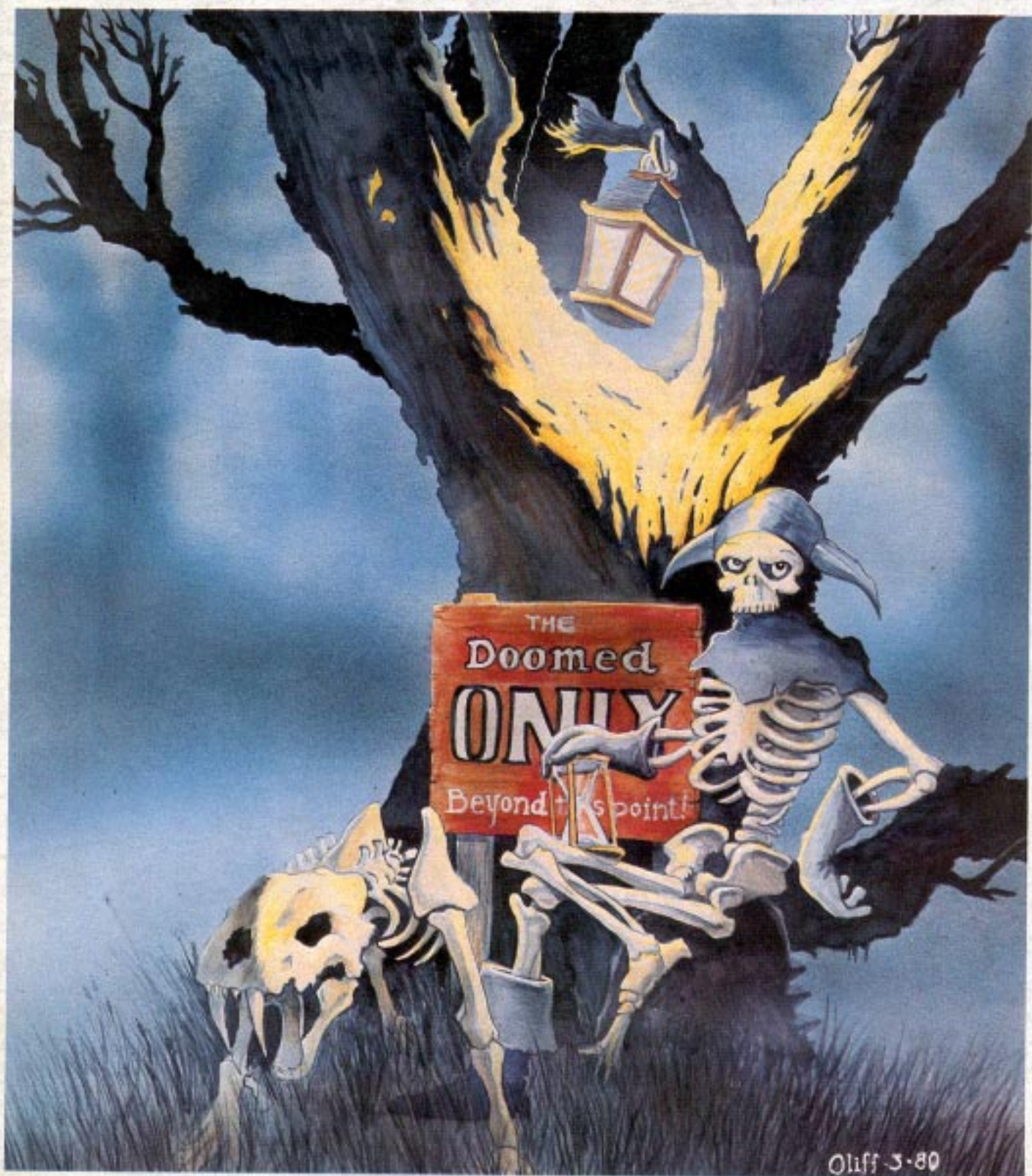


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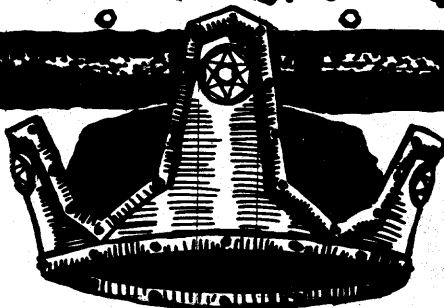
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Someone should be selling "I Survived GenCon" T-shirts . . . I'd buy one. Each year at this time (the day after the convention ends) I find myself reflecting on the past 96 hours of madness — for several years as just a gaming attendee, and now for the last couple of years as an exhibitor and staff member.

I'm not going to try to sum up GenCon XIII in the few hundred words of space I have here at this time — but I would like to touch on a few points while things are still fresh in my mind.

First, the logistics of running a four-day convention with 4000+ attendees are only slightly less difficult than memorizing the DMG. Congratulations from *The Dragon* for a successful convention go out to Convention Director Will Niebling; Convention Coordinator Joe Orłowski; Day Managers Paul Schwab, Len Lakofka, Bill Hoyer, and Bob Blake; PAW President Dave Arneson; PAW Convention Coordinators Terry Rasmussen and Patty Craig; PAW Liaison Mark Nickel; and especially to all the convention staff, without whom all the directors, coordinators, managers, presidents, and liaisons would have looked very silly.

Also high on *The Dragon* "thanks a bunch" list is the nameless PAW person working the loading dock during the rain Thursday morning when Dragon Publishing arrived with metric tonnes of boxes, cases, and displays and who later showed up to help load us up again Sunday afternoon. We owe you one (at least). And my personal thanks are extended to Steve Brown, Mark Herro, and especially Pam O'Neill for their generous help at the Dragon Publishing booth.

OK, I've already called GenCon XIII "successful." What does that mean? It means nothing horrible happened and quite a few good things did. Thus far I've heard no complaints as to how any of the tournaments were run, no complaints as to security in the dealer area, and no one lost/got ripped off for any personal possessions or merchandise — the three common complaints of any convention. Of course, I'm not officially involved with GenCon in any manner except as an exhibitor, and there may have been problems I have no knowledge of, but I did notice the lack of grumblings that have circulated the hallways of many of the conventions I have attended in the past few years.

On the more tangible positive side, I did hear many good comments as to the organization of the convention as a whole, particularly with regard to event registration. An in-

crease in the number of staffers manning the many information booths was a welcome sight, there was an organized daily update information sheet available, and just a general "togetherness" that comes with a convention held repeatedly in one location and organized by many of the same people year after year.

However, "successful" is one thing, "outstanding" is another. What would I consider outstanding? Good question. I can sit back and think what would be ideal to an exhibitor, and what would be ideal to a gamer, and the two just don't have many points in common. The exhibitor wants professional exhibit facilities: partitioned booth space, good lighting, electrical outlets in his booth area, good traffic flow, convenient loading and unloading facilities, assistance with physical set-up, a dealer-only "retreat" area, guaranteed exhibit-area security, professional security service/banking facilities, etc. The gamer wants well-organized game registration, knowledgeable information service sites, adequate physical facilities for game playing, convenient and reasonable eating and drinking areas/services, nearby and reasonable lodging, and a convenient parking area and/or public transportation.

The unique aspect of gaming conventions is the participation by the attendees. Most gatherings labeled "conventions" are really trade shows. When XYZ Hardware has a "convention," they contract a professional convention facility, bring in all the manufacturers, and open the doors to the convention-goers. Everybody goes in, picks up samples or buys new products, then goes out and enjoys a night on the town, or goes back to the hotel and calls the wife and kids. Chances are, they don't care if the room they're in is costing \$75 a night or if the snack bar at the convention site runs out of Coke. They're there to check out the show, do some business, and have a good time.

Gaming conventions, on the other hand, must provide more for the attendees, both in physical facilities and services. I'll bet that one could put on the most fabulous gaming convention ever at the Hilton convention center in Las Vegas — but it would cost everyone attending \$200 a day (not counting the casinos!). And there lies the crux of the matter — having the facilities the exhibitors want and the gamers want at a price that doesn't prohibit gamers from attending. An exhibitor can have the most lavish facilities available this side of Taj Mahal and it doesn't mean a thing if no one can afford to attend.

(Turn to page 53)

Dragon

Vol. V, No. 4 October, 1980

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DRAGON magazine is published monthly by Dragon Publishing, a division of TSR Hobbies, Inc. The mailing address of Dragon Publishing is P.O. Box 110, Lake Geneva, WI 53147; telephone 414-248-8044.

DRAGON is available at hundreds of hobby stores and bookstores throughout the United States and Canada, and through a limited number of overseas outlets. The magazine can be purchased directly from Dragon Publishing by individual subscription. The subscription rate within the United States and Canada is \$24 U.S. for 12 issues. Outside the U.S. and Canada, rates are as follows: \$50 U.S. for 12 issues sent surface mail, or \$95 U.S. for 12 issues sent air mail.

A limited selection of DRAGON back issues is available by mail from Dragon Publishing for cover price of a particular issue plus \$1.00 per issue ordered for postage and handling. No issues prior to #22 are available. The cover price for issues #22-31 is \$2.00, for #32-36, \$2.50, and for #37 to present, \$3.00. Payment must accompany all orders. If one or more issues in an order is sold out, a credit slip will be substituted which may be exchanged for cash or merchandise from Dragon Publishing.

The issue of expiration for each subscription is printed on each subscriber's mailing label. Changes of address for subscriptions must be received by Dragon Publishing at least 30 days prior to the effective date of the change in order to guarantee uninterrupted delivery.

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OO!



Did that scare you? No, I guess BOO! doesn't have the same impact when the boss makes you start the column with a funny-looking "B" . . .

That scary start was supposed to be the second indication of the fact that this is a special Halloween issue. You can get yourself in the right frame of mind for October 31 by reading and using all the chills and thrills we've crammed between the covers.

The first indication of our tribute to Halloween is this month's cover painting. "The Doomed" represents artist **Steve Oliff's** first appearance on the cover since issue #14.

The Halloween art doesn't end there, either. Check out, if you dare, the big black & white drawing by **Todd Lockwood** on page 6, which leads off a special "Things to tease, tempt and terrify" section—four of the scariest *D&D* and *AD&D* variants we could dig up.

Still not spooked? Okay—in the dead center of the magazine you'll find The Mansion of Mad Professor Ludlow, our first haunted-house module, for which we are grateful to publisher **Gary Gyax** and author **Jim Ward**. Gay, upon hearing of our plans for a Halloween observance, said, "Say, Jim's got a haunted house that's a lot of fun. Why don't you see if you can use it?" Obviously, we did just that. We hope you find it a lot of fun, too.

Our regular offerings of new critters and new characters provide

another eight pages of potential for thrilling new encounters—five new Giants in the Earth from **Tom Moldvay** and a quartet of new cages in Dragon's Bestiary.

Leomund's Tiny Hut is back after a short respite with **Len Lakofka's** long look at the inner planes of existence, and From the Sorcerer's Scroll makes a return appearance with **Gary Gyax's** admonitions not to be a Dungeon Milquetoast. Sage Advice hasn't been handed out for a couple of issues, so **Jim Ward** and **Will Niebling** provided some answers to your questions for us. Because the questions are coming in such quantity, we're hoping to find room for more answers in every issue from now on.

This month's feature review by **Tony Watson** is a detailed examination of John Carter, Warlord of Mars. Also in Dragon's Augury are evaluations of two new games, Swashbuckler and Time Tripper, and the Starmaster play-by-mail game.

Regular columnists **John Prados** and **Mark Herro** give us more observations on their specialties in Simulation Corner and The Electric Eye. For a lighthearted look at an unusual session of gaming, enjoy The Day of the Dwarf by **Roger Moore**.

Our colorful conclusion this month is another chapter in the saga of Jasmine, followed by a special surprise Wormy. If the last panel of this episode doesn't at least make you open your eyes all the way, maybe you should have someone else check your pulse. — Kim

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“Money talks”

Dear Dragoners

As a woman DM, I was very pleased to see your articles in #39 about the role of women in fantasy gaming, even though they were illustrated with the usual cheesecake. Since I've run across many a macho type myself, I can sympathize with other women who have problems with their male fellow-gamers.

The problem of female fantasy-figures is a particularly vexing one to me, as is the appearance of naked and ridiculous female figures in much fantasy-gaming advertising. Faced with this problem, however, we women FRP'ers have a powerful weapon indeed: money. I would like to suggest to other women as annoyed as I am that we start wielding this weapon. If women do indeed comprise about 10% of the gaming force, that means we spend 10% of the cold cash for FRP products. Ten per cent may not sound like much, but in a time of economic recession, losing 10% of their business could mean disaster to many small companies. If someone's ad offends you, write and tell them. Calmly and rationally, make it clear that you won't spend one cent on their products because of this offensive advertising. The same goes for lines of figures. Here, of course, all you need to do is point out that you would indeed spend money for a decent figure. If a line does produce some good female figures, write and tell them you bought them. In our society, money talks, but we have to give it a voice.

To use myself as an example, I'm a working person whose main hobby is FRP. This means that not only do I have money to spend, but that I spend a lot of it. In my area are several gaming stores I no longer go to the one that treated me rudely and that had boy's club vibes. This means I spend my thirty bucks a crack in the other, more liberated store. To a small retailer, a thirty-dollar sale is big business. If enough women start doing the same — and telling the men about it — changes may happen.

The key is telling them. Bizarre as it seems to many women, most men don't realize how offensive they're being when they gloat over cheap porn in the form of fantasy gaming aids. The macho conditioning is simply so strong as to be blinding. If you present the case calmly, they may listen. If not, threaten to withdraw the money. If nothing else, writing a few nasty letters is splendid training in assertiveness, a skill that every FRP'er needs.

The illustrations in many fantasy books and magazines is also offensive to me and other women (no, *Dragon* dear, you're not immune to this charge,) but here I take a more bemused, tolerant attitude. It is hard to call a picture 'sexist' when the men are as ridiculously attired as the women. The cover of #38 is a swell example, alas

While I'm not a simulation purist, there are limits. Gentlemen, please — no one goes to war in a Speed-O bathing suit.

Katharine Brahtin Kerr
San Francisco, CA

Sorry about the artwork in #39. We had hoped to illustrate the stories with perfectly appropriate drawings — but as it turned out, 100-percent non-sexist renditions of females are even harder to find in our art files than in miniature-figure display racks. The drawings we did use (by Jamie Graham and Jean Wells) didn't precisely fit the tone of the written matter, but it was decidedly the best, for that purpose, among the rather small selection of "women in art" that we've been sent. Artists, take note.

As for the cover of #38, we prefer to think of it as a portrait of Niall and Lylthia, rather than a portrayal of them in the context of the story. If artist John Barnes had shown us a Niall clothed in fighting togs in a "posing" pose, would a "simulation purist" not also have objected to that? — Kim

“Sports games”

Dear Editor:

I am not sure that I like the idea of a sports game (*Ringside*, #38) being included in a primarily fantasy and wargaming magazine. I love the sport of boxing but I buy *The Dragon* for its wargaming articles and especially the *D&D* aids. I would think that most of your subscribers are D&Ders and RPGers in general and would rather not pay an extra 50 cents for a boxing game when they are only interested in the wargaming articles. Don't get the idea that I hate sports: I don't, especially boxing. Boxing is my second favorite hobby (to *D&D*, of course). I think that it is great that TSR is considering commercially producing a sports game and I recognize the need for TSR to get public reaction to the game. I just hope that sports games do not become a regular occurrence in *The Dragon*.

Richard Arnold
Franklin Furnace, OH

*Gosh, Richard. If someone whose second favorite hobby is boxing dislikes a boxing game that much, maybe we did make a mistake. But judging by what little reader reaction we've received about *Ringside*, the game was appreciated; many more people wrote in to ask questions about the game (which shows they are interested in it) than wrote in to complain about its being in the magazine in the first place. (For answers to some of those questions, see Brian Blume's followup article elsewhere in this issue.)*

*In response to Richard's characterization of *Dragon*, it should be pointed out that we consider*

*this to be a magazine about games, which concentrates on "fantasy and wargaming," but not to the utter exclusion of other types of games. Perhaps a better description of our specialty would be "role playing" — and *Ringside* certainly is a role-playing game; it just happens to be about boxing instead of monsters and magic.*

*We certainly don't want to alienate anyone who presently buys the magazine, if it wasn't for the faithful readers we now have, *Dragon* wouldn't be in the lofty position it occupies among gaming publications. But we felt confident, and still do, that *Ringside* would appeal to the vast majority of our regular readers.*

*We also hoped that the inclusion of a non-fantasy game would open the door into role-playing/adventure gaming for some people who'd rather be a heavyweight than a hero or heroine. As *Dragon* gets older and (presumably) wiser, we want to keep the magazine growing — in size, in circulation, and in the scope of the material we print. We want to help attract non-gamers and non-fantasy gamers to the ranks of readership, while at the same time satisfying the needs and expectations of everyone who's already "arrived." We think we can do that; if you don't think we should do it, or we're doing it the wrong way, let us know — Kim*

“No real need”

Dear Sirs,

While I found the article in #37 on neutral dragons interesting, I should like to point out that there is no real need for them in anyone's world. The five metallic dragon types, though not normally evil, are motivated primarily by their desires for food and treasure, in that order. Thus, a determined character might bribe and otherwise pressure one of the good-aligned dragons into committing evil deeds to the point where it could not regain its former alignment, possibly even to the point of becoming evil.

This process is especially simplified if the dragon is raised from hatching, but may also be accomplished through (repeated) subdual, threat to withhold or prevent access to food or offering of much treasure. Of the five types, only two may be unbribeable (note: A wealthy dragon may be bribed, but its price will be mighty steep), the gold (80% unbribeable) and silver (40% unbribeable). Thus, among evil metallic dragons, silvers are rare and golds extraordinary, though possible.

Thus, there will be a number of "fallen" dragons of neutral and other alignments, though rarely, and they will be all the more difficult to deal with because of the difficulty of distinguishing them from their ordinary counterparts.

Dragons are the closest things to gods on earth
(Turn to page 52)

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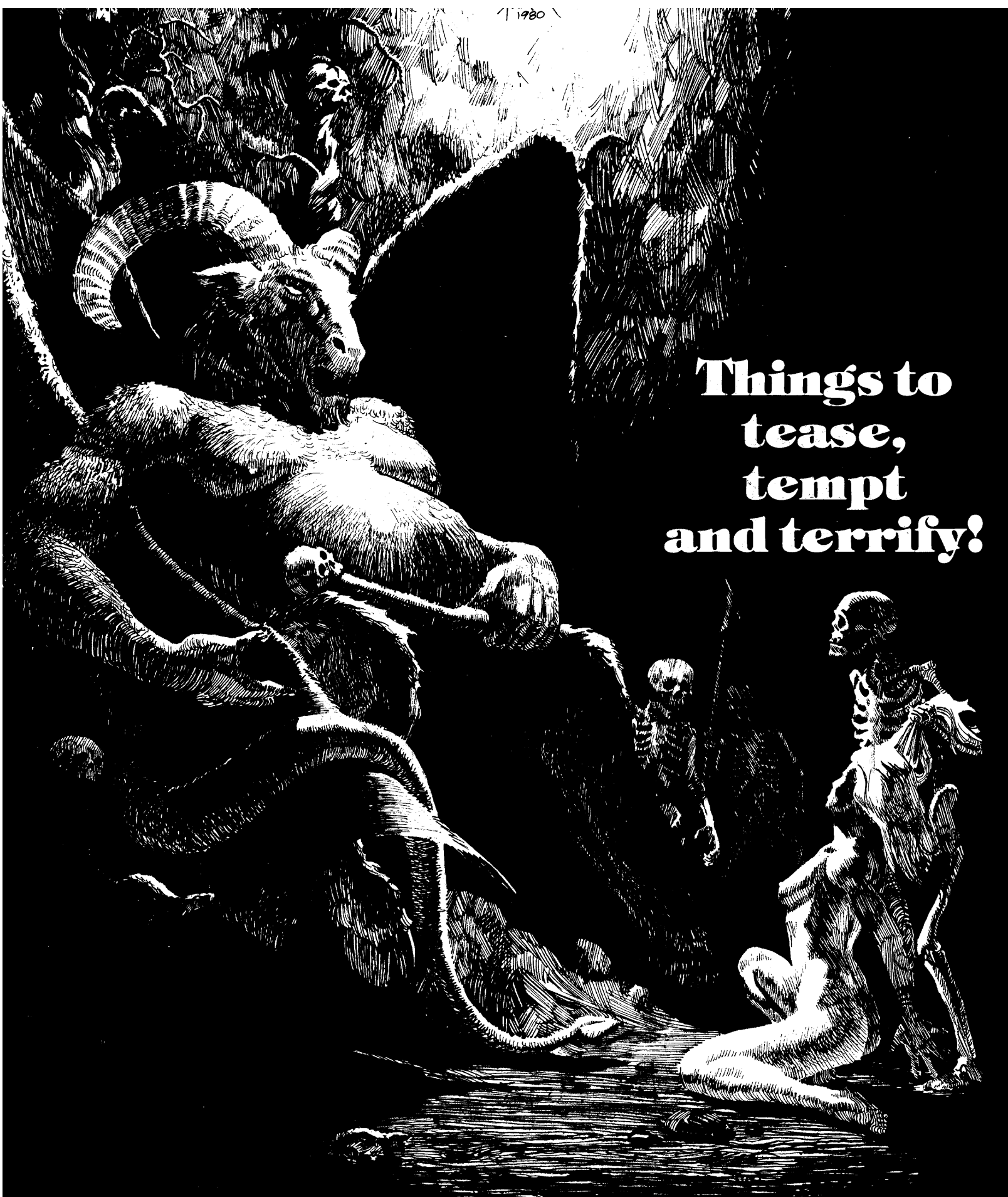


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**Things to
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Some spooky suggestions for your campaign

Demons, Devils and Spirits

Tom Moldvay

(Author's note: Few things spice up an adventure more than having characters confronted by a monster they have never seen before. The monsters described below are based on traditional names from the ancient magical grimoires. Using a translation of the name as inspiration, four new monsters were created.

Devils and Demons (Asperim and Hacamuli, respectively) follow the general guidelines for such creatures as set down in the AD&D Monster Manual.

Spirits (Apollyon and Saraphs) infer a creature or category of creatures whose power base is primal, primordial, or elemental. Such beings often originate in planes other than the Prime Material Plane and would usually occur very rarely. Spirits would generally be of one of the seven alignments exclusive of Chaotic Evil and Lawful Evil.)

SARAPHS

Saraph (from the Hebrew, Shin, Resh, Pe—to burn or devour with fire)

FREQUENCY: *Very Rare*

NO. APPEARING: *1*

ARMOR CLASS: *-1*

MOVE: *9"*

HIT DICE: *10*

% IN LAIR: *Nil*

TREASURE TYPE: *Nil*

NO. OF ATTACKS: *3/2*

DAMAGE/ATTACK: *1-8(+ 7)*

SPECIAL ATTACKS: *+4 to hit*

SPECIAL DEFENSES: *See below*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Very*

ALIGNMENT: *Neutral (tending toward Lawful Good)*

SIZE: *M*

PSIONIC ABILITY: *Nil*

Saraphs are a hominid race which lives on the Elemental Plane of Fire. They appear as seven-foot-tall, ruddy-skinned individuals with bright red hair and pink-irised eyes.

Within their homeland there is, presumably, a large variety of classes and types of Saraphs. Outside their home, however, one meets only members of the Brotherhood of the Sun. These warrior Lords wear a red surcoat with a flaming golden sun in its center, over a suit of scale mail which appears to be made from some cooper-gold alloy (though it is as strong as steel). The Saraphs' helmets, greaves, and bracers are made from the same material, as is the longsword and dagger belted at their sides. The sun motif on a red field is repeated on their shields.

Since they come from a highly magical Plane, Saraphs' armor and weapons acquire magical properties on the Physical Plane. Treat as Scale Mail + 1, Shield + 1, Sword + 1 (Flame Tongue), and Dagger + 1. The magical bonuses apply only when the armor and weapons are used by Saraphs.

Individuals of the Saraph race are generally larger than humans, and have quicker reflexes, coming from the Plane of Fire. As the Brothers of the Sun are chosen for maximum strength and dexterity, treat any brother as having 18/00 Strength and 18 Dexterity, with all appropriate bonuses.

Saraphs may cast the following spells once per day (as a 10th level Magic-User): *Fireball, Fire Shield, Fire Charm, Burning Hands, Detect Magic, Detect Invisible, Dispel Magic*. They can Produce Flame or cause Pyrotechnics as often as desired. Fire-based attacks do no damage on Saraphs if the fire is non-magical; magical fire attacks are at - 1 on both "to hit" and damage dice.

The Saraphs are at war with the Efreeti. The war occasionally spills over to the Prime Material Plane since Saraphs hunt Efreeti through the Physical Plane and vice versa. The Efreeti have made an alliance with

Fire Giants. Saraphs have countered this alliance with one between themselves and Golden Dragons.

The Brothers of the Sun are few in number, and, outside of the Plane of Fire, will always be encountered singly. Saraphs appear on the Physical Plane to track down and kill Efreeti. They also serve Gold Dragons who have aided the Saraph race in the past, often acting as treasure guards when the dragons are out feeding.

Saraphs have been known to contract service with high-level characters (particularly lawful good or neutral Magic-Users) in return for that character's aid. Contracts will specify the length and nature of service for both parties. Note that such contracts depend solely on the good will of either side; service is a matter of conscience, not coercion.



THE APOLLYON

Apollyon (from the Greek-destroyer)

FREQUENCY: *Very Rare*

NO. APPEARING: *1*

ARMOR CLASS: *4*

MOVE: *9"/18"*

HIT DICE: *15*

% IN LAIR: *Nil*

TREASURE TYPE: *Nil*

NO. OF ATTACKS: *2 claws/1 bite*

DAMAGE/ATTACK: *1-6/1-6/1-8*

SPECIAL ATTACKS: *See below*

SPECIAL DEFENSES: *+ 1 or better weapon to hit*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Very*

ALIGNMENT: *Neutral*

SIZE: *L*

PSIONIC ABILITY: *Nil*

The Apollyon are the servants of Death. They number 15, each indistinguishable from the other. An Apollyon appears as a ten-foot-tall, gaunt humanoid covered with gray, scaly skin. It is hairless and sexless. Ivory fangs protrude from its mouth; its fingers end in adamantite ebony talons. Its eyes glow like smoldering coals. Two huge, bat-like wings grow out of its back.

An Apollyon's eyes act as a death ray, causing 1-100 points of damage (% with save versus death). Wounds from its talons will not close unless cured. In addition to the 1-6 points damage of the initial claw hit, the wound will bleed for an automatic 1-4 points until a heal spell or potion is applied.

An Apollyon fang bite is poisonous. The initial bite does 1-8 points damage. If a save versus poison is not made, the victim will take 1-8 additional points every round until he is either dead or cured by a Cleric.

The Apollyon serve as Death's messengers and guardians of the outer realms of the Dead Lands. Outside of the Dead Lands, Apollyon always appear alone. One may be sent as a servant from Death to an individual who continues to send Death an influx of new subjects. An

Apollyon may also be sent to guard any treasure Death finds offensive (for example, a Rod of Resurrection).

The Apollyon rarely speak and when they do, their voices are harsh from lack of practice. Death grants them limited initiative. Because of their service to Death, the Apollyon often have knowledge of things hidden to mortals. They may offer a party advice or directions, if they deem such advice or directions to be in Death's favor. The Apollyon, in melee, need never check morale, as they have no fear of dying.

THE ASPERIM

Asperim (from the Latin asper-rough, bitter, harsh, particularly in the sense of exasperation)

FREQUENCY: *Very Rare*
 NO. APPEARING: 1
 ARMOR CLASS: 6
 MOVE: 8"
 HIT DICE: 10
 % IN LAIR: 50%
 TREASURE TYPE: *U (no gems or jewelry)*
 NO. OF ATTACKS: 0
 DAMAGE/ATTACK: 0
 SPECIAL ATTACKS: *Magic only*
 SPECIAL DEFENSES: *Nil*
 MAGIC RESISTANCE: 50%
 INTELLIGENCE: *Exceptional*
 ALIGNMENT: *Lawful Evil*
 SIZE: S
 PSIONIC ABILITY: *Nil*

Exasperation is the key word to describe the Asperim personality. The Asperim are a sort of super-imps. They take delight in annoying any creature near them, in frustrating others and torturing them mentally. They are not actively evil; whatever physical harm they do is usually accidental.

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The Asperim are lesser devils who may be found in the outermost circles of Hell. Occasionally they break out to work their devilry on other planes. The Asperim are 13 in number. They are solitary creatures, since not even another Asperim will willingly subject itself to the company of one of its kind.

The Asperim appear as squat, green humanoids with long, pointed ears. They look something like a cross between a dwarf and a giant frog. The Asperim have a particularly bizarre sense of humor, delighting in crude practical jokes and malicious pranks. They often speak in cryptic exclamations such as: "Aw, go peddle your papers!" or "Your mother wears army boots!"

The Asperim, if asked for information, will always direct the party along the worst possible path. They will not give the same answer twice in a row to the same question. The Asperim have all the spells normal to devils except Fear (since they do not want victims to run in panic). In addition, the Asperim have the following spells: *Erase, Nystul's Magic Aura, Shocking Grasp, Ventriloquism, Audible Glamer, Fools Gold, Forget, Invisibility, Mirror Image, Stinking Cloud, Dispel Magic, Explosive Runes, Slow, Confusion, Fumble, Polymorph Other, Feeblemind, Transmute Rock to Mud, Reverse Gravity, and Otto's Irresistible Dance*. All spells are cast as a 10th-level Magic-User.

The Asperim have no physical or psionic attacks and will teleport away if they cannot harm the party. The Asperim are highly magical in nature and are rumored to be powered by the souls of practical jokers. Asperim have a 70% chance of gating in 1-3 Imps, the only creatures who can stand to be in the company of the Asperim for any length of time.

HACAMULI

Hacamuli (possibly derived from the Hebrew-withering, fading)

FREQUENCY: *Very Rare*
 NO. APPEARING: 1
 ARMOR CLASS: 0
 MOVE: 12"
 HIT DICE: 60 hit points
 % IN LAIR: 50%
 TREASURE TYPE: *U*
 NO. OF ATTACKS: 2
 DAMAGE/ATTACK: 1-10/1-10
 SPECIAL ATTACKS: *See below*
 SPECIAL DEFENSES: +1 or better weapon to hit
 MAGIC RESISTANCE: 65%
 INTELLIGENCE: *High*
 ALIGNMENT: *Chaotic Evil*
 SIZE: L
 PSIONIC ABILITY: 150
 Attack/Defense Modes: *ACE/ABE*

Hacamuli is one of the messengers of Orcus. He appears as a pale, gaunt horse with hazy black eyes. Flies crawl over his mangy, sore-infested body. By gazing into a victim's eyes, Hacamuli drains three life levels (save versus death) with appropriate changes in hit points and skill level if the player character does not make his saving throw.

In battle, Hacamuli rears up on his hind legs, striking with both front hooves. Each hoof does 1-10 points of damage. In addition, a hit by the right hoof will cause aging 3-30 years (no save) and a hit by the left hoof will cause disease (save versus death: if made, the disease is mild; if not made, the disease is terminal). Two mild diseases equal a severe case; three mild cases, or a mild case in addition to a severe case, equals a terminal case.

Non-magical armor, upon receiving a second hit with the right hoof, will disintegrate in a shower of rust. Magical armor must save versus disintegration each time it is hit: If the save is made, nothing happens to the armor; if not made, the armor loses +1 permanently. When all bonuses are gone, the magical armor is treated as non-magical armor.

Hacamuli has a 60% chance of gating in 2-12 Shadows, and a 50% chance of gating in 1-4 Vampires. Hacamuli has the normal demonic spells of *Infravision* and *Teleportation* (no error). He can *Cast Darkness* for a 20' radius. Maximum damage caused against him per attack type is the same as for any other demon.

A new evil...

The Possessors

Arn Ashleigh Parker

Background

Hell raged around the crag-faced mountain top, bringing down monstrous strokes of white lightning from the cloudy black sky. The air was choked and stifled with the smell of brimstone and the terrible cries of the abyss. Plutonian mists encircled the base of the great mountain, and, at the peak, there was carved a throne of bone.

The throne was hellishly ornated with red rubies and blue diamonds, all set into the bleached white bone of the royal seat. Upon it sat the ruler of this domain: Satan, the Lord of Hell. Satan pondered the evils he had done and the things he had wrought. For uncounted months he had set upon the bony throne, his contemplations continually returning to his experiments in the loathsome pits of the everlasting fire. He had experimented upon many things, in many ways, using many devices, but still he had not the results he desired. His creations did not serve his complete purposes, and, realizing this, he had begun his search for a new evil. He discovered it easily, for it was fundamental to his essence. He discovered temptation! Temptation was then set to work upon the people of the world. Soon many men (and even some elves) became engrossed in this proposal of Satan, which was: Serve him and he will grant much power. So were born the undead.

But this had been long ago, and Satan still was not able to accomplish all of his designs. So he sat upon his throne, thinking. He questioned himself continually, but his great intellect had failed to equal its reputation . . . until now! Suddenly all of Hell screamed, in answer to Satan's discovery, with an unholy fury that was never again to be matched. The Lord of the Abyss no longer sat upon his throne, but instead he stood upon the precipice of the mountain, calling up the horrors of Hell. Souls were writhing in unbearable pain, for Satan was rejoicing, and celebrations in Hell, more often than not, contented only the Prince of Darkness.

As the churning of Hell subsided, Satan went to his darkest, most vile pits, and he began to call upon unholy rites. For days Hell was unruly, chaotic, and the souls trapped therein knew unprecedented relief from the tortures of Satan. Upon the sixth day, Satan completed his evil scheme, and, then torture was reborn and multiplied in the pits of the Dark Realm.

The possessors had been spawned.

Hierarchy

The possessors are governed by Selm, a lieutenant of Satan who was made the Prince of the Possessors. At one time there stood beneath Selm the Council of Asuras, the six Lords of the Possessors who command the Pisachas and the Kuei. The relationship between the Council of Asuras and Selm was a precariously balanced one. In an open conflict, the Council might have been able to overpower Selm, but they were often fragmented amongst themselves, allowing the Prince of the Possessors to control them each individually.

Over the centuries, the ruler of Devils changed, Satan being usurped by Baalzebul who was in turn overthrown by Asmodeus (see The Dragon #28, "The Politics of Hell" by Alexander von Thorn). Still, Selm remained the Prince of the Possessors: throughout these various changes in the administration of Hell. The Council of Asuras, composed of the six Lords of the Possessors (Thyle, Cykes, Tyd, Nausyid, Dylex, and Hyrkovan), retained control of their subjects (a very spirited lot), and they gradually began to ally themselves with each other. This unusual cohesiveness among the members of the Council made Selm apprehensive and unsure of his control over

them. He began to tread carefully when he communicated with any of the Asuras. This caution on Selm's part was quickly observed, and capitalized upon, by the council members. They took power from Selm, albeit in an inconspicuous manner (for they did not wish to alert Asmodeus to their plottings), by quietly impressing him 'with their united strength. In effect, the Council of Asuras frightened Selm into reducing his post (unofficially, of course) to a merely nominal one. The Council then took complete control over all actions of the possessors; however, Selm was still the only one who could receive orders from Asmodeus. The Council of Asuras was bound to obey the orders of Asmodeus, and, since they received their orders through Selm only, they could not refuse his commands. What ultimately resulted, remains until this day: Selm, the Prince of the Possessors, fears the united power of the Council of Asuras, but Selm also delivers the commands of Asmodeus, he whom the Council must ultimately obey. This has promoted a potentially explosive situation, and those on both sides of the struggle are constantly on their guard.

Selm, Prince of Possessors

FREQUENCY: *Very rare*

NO. APPEARING: *1*

ARMOR CLASS: *-5*

MOVE: *15"*

HIT DICE: *140 hit points*

% IN LAIR: *60%*

TREASURE TYPE: *V (x2), Y*

NO. OF ATTACKS: *2*

DAMAGE/ATTACK: *1-10/2-24(1-10)*

SPECIAL ATTACKS: *See below*

SPECIAL DEFENSES: *+ 1 or better weapon to hit; see below*

MAGIC RESISTANCE: *80%*

INTELLIGENCE: *Genius*

ALIGNMENT: *Lawful evil*

SIZE: *M (7' tall)*

PSIONIC ABILITY: *250*

Attack/Defense Modes: *All/all*

Selm conforms to the general abilities of Devils as they are listed in the *Monster Manual*. This creature is not nearly as powerful as either Asmodeus or Baalzebul, but he is a very powerful being nevertheless. The damage that he causes (attacking as a 14-hit-dice monster) is devastating primarily because of his enormous strength. He will strike with his right claw/arm for 1-10 hit points of damage and with his bony-spiked club (held in his left hand) for 2-24 hit points. If he is deprived of his club, he will strike for 1-10 hit points with both claws/arms. Due to the suction cups on his feet, Selm can move over any solid substance (including webs and the like).

Selm's heavily armored hide appears to be formed of colorful leaves, but light will not glint off the metal-hard skin as it would reflect off, perhaps, a chainmail shirt. The "leaves" also have an unusual effect on all creatures who come within 12" of them. That is, they are so beautiful that they force any creature within 12" to make a save versus magic or become affected by the "leaves." Failure to make the save forces the creature to continually look upon Selm. Successfully making the save does not wholly alleviate the danger, since a save must be made each turn (this does not, however, allow a creature to make another save if a previous one has already failed).

Selm's eyes have the effect of petrification upon any creature

looking into them, if he so desires (one attack per round). Any being who cannot (or will not) avert his gaze from Selm's body must make a save versus paralyzation each round or be petrified for 24 hours (assuming Selm is gazing at the character). Selm's gaze has effect up to 24", and can be done concurrently with a physical attack.

Selm has two special defenses other than his immunity to non-magical weapons, one physical and one supernatural. Physically, he is immune to grappling and overbearing because of the massive spikes protruding from his arms. If any character should attempt either attack form, simply say that the attack has failed and that 1-10 hit points of gashing damage has been inflicted on the character. Selm's second defense is a complete immunity to all possessors except Asuras (and these only have 50% of their normal chances to possess). This protection emanates from a small disk (carrying the design of a star upon it) which is in the center of Selm's chest. It is actually part of his skin, and can only be removed (without destroying the protection) by a dwarven armorer devoting his full time for one month to the task. At the end of the month, a Wish spell must be used to complete the removal.

Selm can use any of the following powers at will: *Continual darkness, create illusion (as the wand), cause fear (as the wand), detect magic, read languages and magic, cause pyrotechnics, ESP, dispel magic, clairvoyance, clairsaudience, polymorph any object, and time stop, which can only be used once per day.*

Selm, being the Prince of the Possessors, may summon in one round either 1-4 Kuei, 1-2 Pisachas, or 1 Asuras. However, because of the rivalry between himself and the Asuras, he will be loath to summon a council member to aid him.

The Possessors

All of the possessors have certain things in common, as follows. See specific listings for details of any given possessor.

Possessors are wholly and completely incorporeal beings. They have no mass, and, thus, they cannot be attacked in any normal way. They must be summoned to and from the material plane by a powerful being because they cannot travel the planes alone. They are absolutely not affected by any weapon or any magic with the exception of certain spells (listed below). The material forms that they appear in, however, can be slain normally.

The procedure for a Kuei, Pisachas, or Asuras to take possession of a being is universally the same:

- 1) The possessor must remain within 240" of the victim for six consecutive days. During this time the possessor can be discovered, by any Cleric who is actively searching for it, in one turn. Once the possessor is discovered, a Bless upon the victim will force the possessor to leave that person alone for one year.
- 2) After the six-day wait, the possessor may attempt to enter the victim's body. This is done unless a save versus magic is made at -5 on the die. Clerics, however, may save at -1 (not -5) on the die. A Protection from evil or a Sanctuary will prevent entry into the victim for the spell duration, and a Protection from evil will also remove a possessor from a body (the possessor could have been in the body for 1 hour/level of the Cleric casting the spell) if bonding has not occurred. A victim who has had a possessor enter him will show no ill effects.
- 3) A Wish, Alter Reality, or Holy Word will remove the possessor from the victim at any time previous to bonding. Bonding is the merging of possessor and victim. The time period between when the possessor enters the body and when the possessor accomplishes bonding is known as interface. If during interface the victim tries to sleep, he will invariably have nightmares. Bonding will occur 1-100 hours after the possessor has entered the victim's body, and, once it has, the victim is incapacitated.
- 4) After bonding has occurred, the possessor will be impervious to all assaults, magical or otherwise, except from the clerical spell Exorcise. Depending upon the specific possessor, there is a period of time (after bonding has occurred) before the possessor can make its final attack upon the victim's ego, and the time will be used (by the

possessor) to break the will of the victim through a series of horrible events (detailed under each specific possessor). After this time period, possession is determined by a percentage dice roll. Add to the possessor's Base Possession % modifications from the following, as indicated:

Cleric	-10%	Within Temple of	
Paladin	-5%	Evil	+10%
Druid	-5%	Silver Holy Symbol	
Good Alignment	-5%	on body	-5%
Evil Alignment	+5%	Silver Unholy Symbol	
• Protection from evil	-5%	on body	+5%
• Bless	-5%	• Tower of Iron Will	
• Chant	-5%	within 3'	-5%
• Prayer	-5%	• Victim attacked by	
Within Temple of		Id Insinuation	+5%
Good	-10%		

* The spell or psionic ability must be in operation at the precise instant when the possessor makes his final assault upon the victim's ego.

Roll percentage dice. A roll lower than, or equal to, the adjusted Base Possession % means possession has been accomplished, but a roll higher than the needed number indicates the victim has unbonded the possessor from his body (thus, the possessor would again be in interface for 1-100 hours, if it desired to bond again).

5) If the possession is successfully completed, the possessor will be able to use a percentage of the victim's original abilities (all fractions rounded up), depending upon the type of possessor. However, if the victim is a Cleric or Paladin then the body is destroyed, and the soul of the victim is damned forever. Nothing can drive a possessor from the body of a victim who has been possessed except the death of the body or the exorcism of the possessor. Slaying a body will allow the body to be raised from the dead, but one level will be permanently lost from the raised character.

The Three Types

	Kuei	Pisachas	Asuras
FREQUENCY:	Uncommon	Rare	Very rare
NO. APPEARING:	1-4	1-2	1
ARMOR CLASS:	N/A	N/A	N/A
MOVE:	60"	75"	90"
HIT DICE:	N/A	N/A	N/A
% IN LAIR:	Nil	Nil	Nil
TREASURE TYPE:	Nil	Nil	Nil
NO. OF ATTACKS:	0	0	0
DAMAGE/ATTACK:	Nil	Nil	Nil
SPECIAL ATTACKS:	See below	See below	See below
SPECIAL DEFENSES:	Nil	Nil	Nil
MAGIC RESISTANCE:	Special	Special	Special
INTELLIGENCE:	Average	High	Supra-Genius
ALIGNMENT:	Lawful evil	Lawful evil	Lawful evil
SIZE:	N/A	N/A	N/A
PSIONIC ABILITY:	Nil	Nil	Nil
Attack/Defense Modes:	Nil	Nil	Nil
BASE POSSESSION %:	50%	75%	100%

Kuei: After bonding has occurred, a Kuei must wait exactly seven days before the critical stage of possessing can occur, and, at this time, the victim's fate will be decided. The first through fourth days will show continual increases in physical distortions of the body. The fifth day the distortions will no longer increase, but the Kuei will be able to speak from the mouth of the victim's body. On the sixth day, the Kuei will be able to cause 1-4 points of damage once/hour, providing that (1) the person attacked fails to make his save versus magic, and (2) the attacked person is within 3" of the body. The attack will be in the form of some (scary) supernatural act. On the seventh day, the Kuei will not be able to cause damage (as on the sixth day), but, instead, twice during the day it will be allowed to Telekinese a 1000-gold-piece weight for 1 turn.

If possession has occurred, the body will return to its original ap-

pearance, and the Kuei will be able to use 25% of the victim's original abilities. Kuei who complete possession are able to *Telekinese* a 1000-gold-piece weight, at will, with no minimum duration or range limitation on its ability.

Pisachas: This type of possessor generally has the characteristics presented under the Kuei, with these exceptions:

1) They only have a five-day wait, during possessing, before the critical stage is reached. The physical-distortion period consists of the first three days, the damage day is day four, and day five is the day that the Pisachas can *Telekinese*. Further, the weight movable is equal to 2000 gold pieces.

2) Damage on the fourth day is 2-8 hit points.

3) The Pisachas are able to use 50% of the victim's original abilities after possession has been completed.

4) If the body that a Pisachas has possessed is slain, the being who struck the killing blow is automatically subject to a possession roll. If it is successful, the Pisachas has possessed the new victim. If the body the Pisachas has possessed is slain in a non-melee manner (magic, etc.) then a possession roll is made only if the source of the attack form (caster, etc.) is 3" or closer to the Pisachas.

Asuras: The Asuras are the most powerful of the possessors. Their names are Thyle, Cykes, Tyd, Nausyud, Dyclex, and Hyrkovan. Together they form the Council of Asuras.

The Asuras each require only one day before the critical stage is reached for possession of a creature. During this day, the form of the possessed being will continually evolve into a mockery of man. Also, an Asuras causes damage as if it were a Kuei (in all respects save amount of damage, which is 4-16 points) throughout the day preceding true possession. Further, the Asuras may *Telekinese* a 5000-gold-piece weight. Complete possession returns the body to its normal appearance, and it also allows the Asuras to use 100% of the possessed creature's abilities.

The Asuras can locate all Lawful Good beings who are of "name" level or higher (i.e. *Paladin* for Paladins, *Wizard* for Magic-Users, etc.) within a 300-mile radius. All they need do is concentrate for 1 turn, and the beings' location is revealed *if they are in their true form*. Any *Shape* changed, *Polymorphed*, or similarly altered person will escape this powerful detection ability.

Finally, if the body an Asuras has possessed is slain, the Asuras may "jump" into the body of any being within 240", except that all Lawful Good beings are not subject to the "jump." The conditions for successfully possessing a body in this manner are as follows:

1) The victim must have the smallest number of experience points of any within 240" (Lawful Good excluded).

2) A successful possession roll must be made.

If the "jump" fails, then the Asuras may not attempt it against the same character. The "jump" takes one round to accomplish.

The Exorcism

The exorcism is done according to the *AD&D Players Handbook*; however, it is necessary to interpolate somewhat concerning possessors. Following is a list of guidelines concerning exorcising a possessor:

1) Exorcism will not work on any possessor who is not bonded to a victim or who is not in complete possession of a victim.

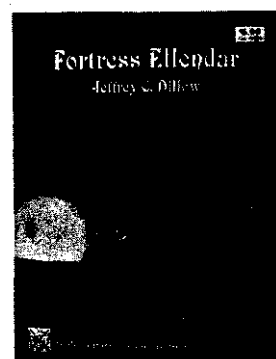
2) The base chance to Exorcise a possessor is doubled if it is only bonded to the victim (i.e. not in complete possession).

3) For determination of the modifier to the base chance of exorcism, consider Kuei, Pisachas, and Asuras to be 7th, 9th, and 16th levels, respectively.

4) Any damage sustained upon the spell-caster during the exorcism (by a bonded possessor) may disrupt the flow of the spell, and, if the flow is altered, the spell will be ruined. To keep the spell from being ruined, the caster must make a save versus paralyzation each time any damage is taken.

NOTE: Be aware that while a bonded possessor may not necessarily ruin the spell if it causes damage to the spell-caster (#4 above), a possessor that has completed possession of its victim will surely ruin the spell if it damages the source of the incantation (Cleric, Paladin, et cetera). Further, considering that a possessor in full control of the victim's body can move, keeping the thing within the 1" spell range will be one hell of a problem!

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Patron demons

Lewis Pulsipher

Any Chaotic Evil player character may make a pact with a demon prince. The demon offers to aid the character on occasion in return for his soul, and the souls of others through sacrifice. The character, when killed, cannot be resurrected by any means other than a Wish. Even if a Wish is used, sooner or later the demon prince will discover that he has been robbed, and will thereupon immediately hunt for and obliterate that character.

To be useful in making a pact, sacrifices must be performed with brazier and fire, a stone altar (portable altar weighs 500 gp), bejeweled silver or gold bowls for victims' blood, and five minutes of time per creature sacrificed. Chaotic or unintelligent creatures may not be sacrificed, and non-human types (in this case, all but humans, elves, and dwarves) count only half value as a successful sacrifice.

In the following formula which determines the chance of success for a call, S = the average number of sacrifices (in hit dice of creatures killed) per week made by the character in the past four weeks, including the present one. This value can be a maximum of 20 or four times the level of the character, whichever is higher. (The referee may adjust this maximum to account for deaths caused in the normal course of events by the character, if he wishes.) L = the level of the character calling upon his patron demon. C = the number of calls made by him in the past four weeks, successful or not, including the present week and call.

Percent chance of success: $((2 \text{ times } L) + S) \text{ divided by } C$

If this value is not at least one, no call can be made. L is multiplied by three, not two, for Clerics. The player rolls percentile dice, and if the result is equal to or lower than the percentage chance, the demon prince heeds the call and sends some sort of aid, though what kind depends greatly on his whim. A failed roll gives no result, but is still counted against C.

Whether a call succeeds or fails, only one may be made per week — or else the demon prince will be very angry. To call requires one melee round without other activity; the call must be made in a loud voice in alignment language, using the prince's name.

The form of the answer is determined by dice rolls. The chance that the prince himself will appear is nil for characters of lower than fifth level. From fifth to tenth level, the chance rises 3% per level, so that a tenth-level character has a 18% chance that, if his call succeeds, the prince himself will come. Thereafter the chance rises 5% per level, but may never rise higher than 50%.

When the prince himself comes, percentile dice are rolled to de-

termine his reaction in that melee round, to determine at the start of each round:

PRINCE'S REACTION

	Prince uninjured	Prince injured less than 50%	Prince injured 50% or more
Stays	01-80	01-85	01-20
Leaves	81-99	86-98	21-90
Attacks all	00	99-00	91-00

In the first case the prince stays and fights on the summoner's side. In the second, he loses interest and leaves, though he may be called upon again the next week as usual. In the third case he attacks all present, including the summoner's party and possibly the summoner, indiscriminately. Of course, if someone in the summoner's party attacks the prince, whether willingly or not, that person/creature is treated by the prince as an enemy.

There is an unchanging 30% chance that if the prince himself does not appear, he will send a lesser demon, whose 'type' number may not exceed the level of the character calling for aid. Roll chances progressively, beginning with Type VI or the highest permissible type. The chance is two percent times the level of the caller for each demon type until the roll succeeds or until only Type I remains, in which case that is what appears. Only the six standard demons are rolled for, not succubi or others. A demon sent in this manner will not gate in more demons.

If the prince does not appear and does not send a lesser demon, he will send a monster (Chaotic Evil only) via a Monster Summoning spell of Level I-VI. Roll d6 to determine which level of spell is used, then roll percentile dice to generate a specific monster from the proper list. Note that Level I rolls will always produce a group of manes, or sub-demons.

MONSTER SENT BY PRINCE

Level I —01-00 = Demon manes	Level IV —01-20 = Gargoyle manes 21-50 = Ghast 51-72 = Lycanthrope, werewolf 73-00 = Shadow
Level II —01-44 = Gnoll 45-00 = Troglydte	
Level III —01-38 = Bugbear 39-72 = Ghoul 73-00 = Ogre	Level V —01-32 = Leucrotta 33-65 = Minotaur 66-00 = Spider, giant
Level VI —01-31 = Jackalwere 32-62 = Salamander 63-00 = Troll	

Whatever the form of reply (lesser demon or monster) a delay of 2-12 minus 7 melee rounds ensues before aid arrives (negative number equals zero). The referee may prefer to roll dice himself so that the caller will not know if his call failed or was just delayed. The creature which comes to aid the character remains for the duration of the current battle, or if there is no battle, for no less than six consecutive melee rounds. If a battle begins after its arrival and has not ended at the end of the 6th round, the summoned creature will remain for the duration of the battle.

The referee will determine which demon prince becomes a character's patron, though the player may express a preference. No first-level character may have a patron demon. Orcus will not be a patron for lower than fifth level. Demogorgon not for lower than tenth. No character may change his allegiance from one prince to another. Remember that non-player characters also may have patron demons, but only a few have the courage (or foolhardiness) to take the chance. Obviously, the referee must use great discretion.

Example: A sixth-level Magic-User has sacrificed 12 captured elves altogether in the past four weeks. He has not called on his patron demon in that time. His chance for success when he calls is $(2 \times 6) + 3 = 15$ divided by 1 = 15. Assume he succeeds. The form of reply is 6% (01-06) the prince, 30% (07-36) a lesser demon, and the remainder (37-00) a Monster Summoning spell. Say he rolls 24. Now he rolls percentile dice for the common demon types, from VI down, hoping for a 12 or lower. If the, first five rolls fail then a Type I demon automatically comes to his aid. On 2d6 a 6 is rolled, indicating no delay (6-7 = -1, effectively 0) in the appearance of aid.

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Restless dead

George Laking

In an article in a previous issue of this magazine, rules were proposed covering funeral rites and customs in *AD&D* (see "Funerals and other deathly ideas" in *Dragon* #40). These rules were found necessary by members of the Mid-Columbia Wargaming Society of Richland, Wash., to prevent both the habitual looting of dead characters or NPC's and dampen the ghoulish enthusiasm of their fellow (surviving) adventurers!

As was noted in that article, burial or cremation of the dead is traditional and customary in the Society's *AD&D* campaigns. Daredevil characters, however, can often set both tradition and custom aside in their disregard for the consequences.

So that even the rash might hesitate, the following rules were proposed covering The Restless Dead.

Burial or cremation of the dead is customary in our campaign. These rites are, in fact, necessary as *any character or NPC* who dies while adventuring—and remains unburied—will return from the dead to visit his unfeeling comrades with plague, disaster and misfortune until his spirit is put to rest!

Even if buried, if his fellow adventurers refuse to pay his Widow's Share or Weregeld, he will also haunt them until such monies are paid. (Note that lack of burial or refusal to pay Widow's Share must be deliberate in order to create a restless spirit.)

If the body is beyond recovery (swept away by an underground river, devoured by a Green Slime, blasted by a fireball or the like); or would require a suicide mission to recover; or if the party simply lacks the funds to pay, the dead character's spirit will be satisfied provided (a) some kind of funeral service is observed when time and safety permit and/or (b) an effort is made to pay some—if not all!—of the Widow's Share or Weregeld.

Stealing from a character's "grave goods" or withholding items from a burial/cremation—even if done without the knowledge or consent of other players—will also bring back a dead character's spirit as fierce and vengeful as ever!

A thief, however, may attempt to steal from the dead. The Dungeon Master should judge the success and the possible repercussions of the attempt on the type and amount of grave goods taken, precautions—magical and otherwise—taken by the thief, methods used and other significant variables.

Note that robbing any burial mound of recent manufacture (defined as up to ten centuries old) will bring back the dead spirit 10-100% of the time, depending on the age of the burial mound. The DM rolls a d 10 to determine age, then percentile dice to see if the spirit responds.

Not all such burials need be of human bodies!

* * *

Under certain circumstances—as noted above—a dead character may return as a Restless Spirit. Exactly what form that spirit takes depends entirely on the dead character's alignment in life.

All Good types—Lawful, Neutral or Chaotic—will return from the dead as a Haunt. Those of Neutral alignments (again, Lawful, True or Chaotic) will come back as a Zombie/Skeleton, while those of Evil nature (L, N or C) will arise as a Vampire of the *AD&D Monster Manual* variety but with the dead character's hit points, prime requisites and personal characteristics as in life.

(A) Haunts

A Haunt is visible only in shadow, indoors or at night. It may move at double normal rate and Shift Planes at will while retaining the hit points, prime requisites and personal characteristics of the dead character. It may only be hit with silver or magical weapons.

"Destroying" a Haunt will send it away for 1-6 days (DM's determination), during which time it will regenerate its hit points and return. For this reason, no experience is earned for destroying a Haunt!

While it cannot attack, move objects or affect the material world in a direct sense, it does have the following capabilities:

(1) Curse—Visit a -1 to -5 "to hit" curse on all characters directly or indirectly responsible for its return from the dead;

(2) Misfortune—Reduce all experience bonuses to zero and/or reduce experience gained by 10-50% for each adventure until it is laid to rest;

(3) Corrupt Food and Drink—Done magically, the Haunt must touch the food or drink to be spoiled. This can be reversed by a *Purify Food and Drink* spell or by other means which might be at a character's disposal.

(4) Create Fear in Animals—This affects horses and mules in particular, but all other animals (including Familiars) are also affected. Exactly what form this fear takes—panicked flight, freezing in place, throwing a rider or the like—is left up to the DM's discretion. The Haunt must be visible to the animals in order to affect them;

(5) Disturb Slumber—Through actual "chain rattling" or nightmares, slowing the natural recovery of hit points or reducing Strength and Dexterity bonuses due to lack of sleep;

(6) Reduce Charisma—While the Haunt "lives," NPC's will greet his unfortunate comrades with reactions ranging from openly hostile (pelted the party with stones to drive them away) to merely neutral (sullen withdrawal at the earliest opportunity). In addition, each character directly or indirectly involved with the creation of the Haunt will suffer a -25% reaction modifier when dealing with their own henchmen and hirelings;

(7) Other abilities—As assigned by the DM appropriate to the dead character's class.

An Exorcise spell may send a Haunt away for 1-3 months, but it will always return! The only sure way to lay a Haunt to rest is to recover the body (or bones), perform a proper burial/cremation with all due ceremony, pay any Widow's Share or Weregeld due, recover any grave goods stolen and return them to the burial site, and otherwise correct whatever the original condition was for creating the Haunt in the first place.

(B) Zombie/Skeletons

A physical manifestation of the dead in the material world. The Restless Spirit literally animates his lifeless corpse and seeks out those responsible—directly or indirectly—for bringing him back from the dead! If the body of a Zombie or Skeleton is destroyed the spirit will return either as a Haunt or a Vampire, depending on the character's overall actions while alive as determined by the DM.

While the animated corpse has the same hit points as the living character in addition to the special characteristics of an *AD&D* Zombie, it does *not* have magical protection from decomposition like a "normal" Zombie. Therefore, the flesh will putrify and slough off in seven days plus 3-30 days, leaving a fleshless—and mobile—skeleton.

Of course, if the spirit returns to a fresh corpse in winter, decomposition will not set in until the spring!

In the Zombie state, the spirit can infect anyone—character or NPC—with a slow, fatal rotting disease which it will attempt to transmit by touch to every character responsible for its return. As it must walk (*Zombies Create Fear in Animals* as do Haunts), it may not be able to reach all such characters before decomposition terminates this ability.

As a skeleton, the restless spirit has the same characteristics as an *AD&D Monster Manual* Skeleton. It will attack, obstruct and harass each character in turn until laid to rest.

In either condition, the Zombie/Skeleton will reduce a character's Charisma to the lowest number normally possible for that character while it is present. NPC's, for example, will react with open hostility to the unfortunate character, while all his henchmen and hirelings will flee with their animals and possessions as soon as the Zombie/Skeleton appears!

The Zombie/Skeleton may be attacked and destroyed—even ground to dust or burned—but it will always return in 1-6 days in the same state as before its “destruction.” An *Exorcise* spell will drive it away for 1-3 months but, like the Haunt, it will always return. (It must be remembered that—unlike the *AD&D* Zombie or Skeleton—this spirit is an independent, intelligent entity whose sole purpose is to return to the dead).

It may be laid to rest in the same manner as a Haunt with one exception: Since the body is already present in the form of the Zombie/Skeleton, no attempt need be made to “recover” the corpse. The body need only be carried to the place of death or—in the case of a character dying in a dungeon, for instance—the general vicinity thereof, and the proper rites observed.

An alternate—though risky—method would be to resurrect the dead character on the spot.

This would first require a Restoration spell to return the corpse to the same condition it had at the moment of death, followed by a Resurrection spell to restore the dead character’s spirit to the Material Plane. While in itself this procedure is risky enough, the true risk would be the “dead” character’s reaction to being restored to life.

After being abandoned by his comrades, having his possessions stolen and forced to suffer the unspeakable agonies of being trapped midway between the worlds of the living and the dead, he might prove less than grateful for a second chance! At the very least, he would probably choose his sword-brothers more carefully in the future.

(C) Vampires

Evil characters always return from the dead with all the capabilities of an *AD&D* Vampire, in addition to the hit points, prime requisites and personal traits of their character while living. Due to the circumstances of their creation, they are completely independent of any other vampire.

While it is possible that they may seek revenge against those characters responsible for their vampiric condition, it is not necessary for them to do so. They will, however, absolutely resist any attempt to return them to the Dead!

(Note that a character of any alignment who commits suicide will return as a vampire unless the appropriate steps are taken at his burial: stake through the heart, head cut off, mouth stuffed with garlic and the like. Such suicides must be purposeful—unrequited love or a point of honor, for example—with the DM’s discretion strongly advised).

Playing the Restless Dead

Restless spirits may be handled in one of two ways at the DM’s pleasure: either continued as player characters or “recreated” as NPC’s.

It is strongly advised that the restless dead be treated as NPC’s. Allowing a player to run his “Undead” character has this major disadvantage: If he is successful, he will have killed off all the other player characters in the campaign while (if he fails) his character will be utterly and irrevocably dead!

In the campaign hosted by MCWS, the undead are treated as NPC’s with one additional “turn of the screw”: a player cannot return to the campaign with a new character until his old character’s spirit is finally laid to rest.

Such players are truly inventive in suggesting to the DM various imaginative and refined torments to visit on their fellow players until their “corpse” is given a decent burial. Needless to say, few sit out even one adventure awaiting the proper rites!

* * *

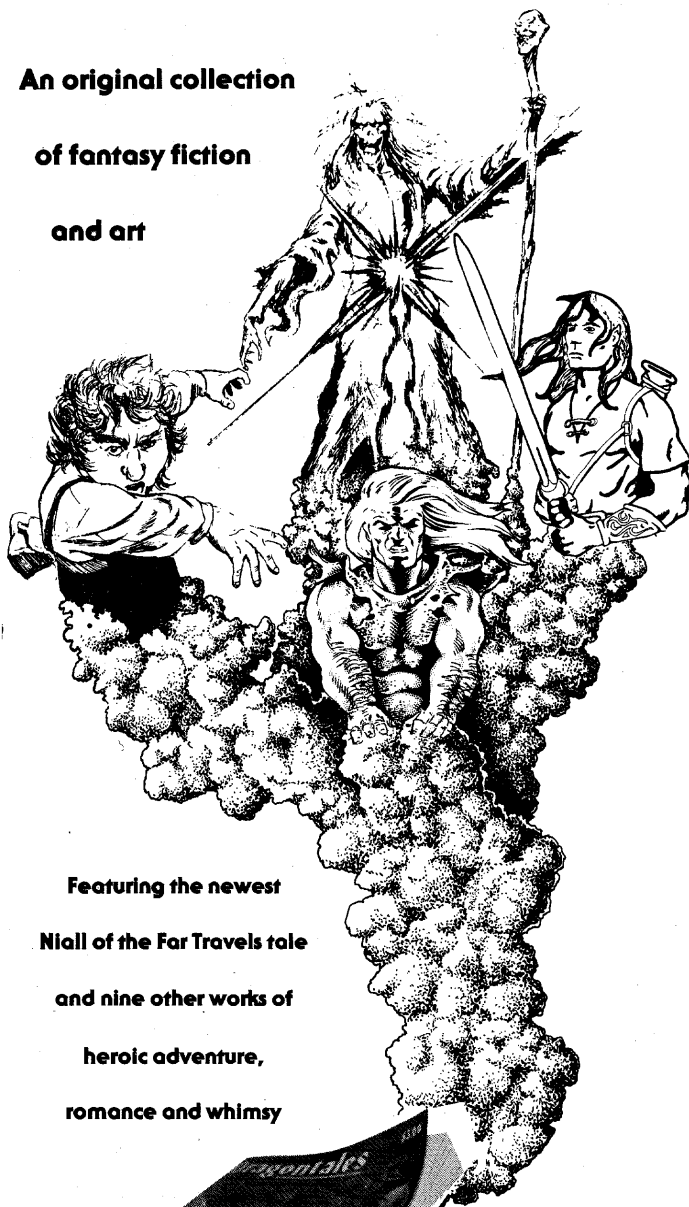
Using these suggestions to enforce a (minimum) respect for the dead should eliminate much of the ghoulish—not to mention Chaotic!—behavior from your campaigners. Your players will be quick (though not necessarily keen!) to observe customary rites and the payment of Weregeld.

Thus armed, you as a Dungeon Master can now teach your players a new meaning to those sad and final words:

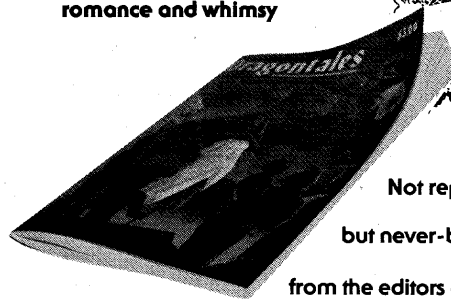
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Making monsters meaningful

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Too often DMs complain that monsters are too weak, spells and magic too strong, or players too clever. What is actually stated in most such cases is that the DM is a Dungeon *Milquetoast* rather than Master. Players plan and cooperate, so naturally they tend to utilize all their strengths and abilities collectively, thus, defeating monsters and DM alike. The classic, unthinking reaction of DMs so abused is to create the "Monty Haul" campaign—"I really wanted my players to walk all over everything, even me!"—or the "Killer Campaign" game—"It's them or me, and none of those bastards will survive to tell the tale!"

The game is supposed to be overseen by a disinterested judge, referee, and moderator. The DM creates the milieu, sets the stage, and then observes and relates information. The important part usually overlooked is the active (but still impartial) role of the DM as the force behind each and every creature encountered not otherwise represented by a player. Every NPC and monster encountered is a lifeless shell until filled by the DM's vital activity. Too often the vitality given is cursory, stiff, unthinking, and lackluster. The NPCs and monsters are then easy marks or else so powerful as to be impervious to PC attacks and instant death-dealers in return. This is unfair to players, of course, for both cheat them of the exciting suspense of the game. It also cheats the DM out of the most enjoyable aspect of play-active role assumption. If each DM knew his or her monster and NPCs, then the game would begin to resemble what it is meant to be.

Intelligence is the key factor in determining what course a monster (whether singular or plural) will follow. Mindless creatures act mindlessly. If they are hungry, they attack until food is obtained and

hunger is satisfied. Pain receptors are probably so inefficient as to be immaterial. Attack until death is a likely course. Similarly, stupid creatures will be likely to attack with total confidence. Let us consider certain animals, pack and otherwise, as *cunning*. Wolves, wolverines, giant weasels, etc. will not always fight until dead. It is up to the DM to use his or her intelligence to determine how such monsters will react in any given situation.

The other key to monster behavior is alignment. Chaotic creatures do not follow orders well, but lawful ones do. Chaotic creatures tend towards self far more than lawful ones do. This is *not* to imply that chaotic humanoid such as gnolls, for instance, will not operate as a unit. Training and/or self-preservation encourage such cooperation. It is to imply that a frost giant might well hurl a boulder into a melee involving his ogre servants and attacking humans.

Monsters able to use attack forms of superior nature will tend to do so if they have sufficient intelligence, and if opportunity permits. Missile weapons are a good example. Not only will javelins, spears, etc. be thrown, but bolts and arrows loosed. Even oil will be hurled by monsters aware of the effects of fire. All this can then be applied to more powerful monsters. Potions, scrolls, rings, wands, and so on will certainly be employed by monsters possessing them—assuming ability, of course. Trained, intelligent, coordinated attack and defense modes are stressed in many works, even in modules. Still, DMs blithely ignore this. Their monsters stand for the slaughter and the message goes for naught.

When you establish wilderness encounter areas or dungeon complexes, place monsters with an eye towards their alignment and organization. Thus, all goblins in an area will probably be allied and cooperative. Gnolls need not be organized and groups will probably be competitive, if not antagonistic. The goblins and gnolls might be mutually hostile-unless they see a serious threat from attacking adventurers. In both groups there will be leaders and some defense plans.

Consider a room with two doors. If the defenders can use the second door to send parts of their force to strike the attacking party in the rear, they will certainly do so if they are of even "low" intelligence. Nets, pits, rocks to hurl, and other devices are all logical parts of a planned defense possible to all humanoid and similar monsters. In short, as DM you should plan for the monsters according to their mentality and then play them according to plan.

Of course, players will still overcome monsters, but not "on the cheap" anymore. Players who are rash will actually be defeated fairly often. This should put more challenge in the campaign and make the whole more fun and interesting. The DM is the one who will benefit the most, both from the enjoyment of playing so many roles intently and from the overall rise in the level of his or her campaign.

Another useful and reasonable option for DMs is the combining of monsters with guard beasts or monsters or with other intelligent monsters. Such cooperative groups are 'dealt with in the *Monster Manual* and shown in most modules. Despite this, they are too seldom used. When played, the DM usually gives little thought to the actual strengths of such associations. Lowly kobolds with even one giant weasel are far more powerful than without such a beast. Whether the weasel is kept as a guard at the entrance to their lair or as an unexpected force to be released upon attackers, it is a multi-dice monster, so attackers can strike but once each against it. Meanwhile the kobolds can organize, fire missiles, etc.

A single monster or group of like, weak monsters is/are far more vulnerable than a combined force. In terms of medieval warfare, a balanced force needs missile, foot, and mounted (mobile) arms which act in concert in order to be effective on the field of battle. The exact role of each arm might vary from situation to situation, but the principle is the same. Terrain might negate the usefulness of one arm—or else mitigate the lack of it. Goblins can field a balanced force of missile troops, worgs and worg-mounted individuals, and regular infantry to form the solid core around which to rally and reform. They might actually be allied with nearby kobolds (thus fielding more troops as unexpected reinforcement, either way) or have a small group of bugbears living with them (as protectors in

return for free lodgings and food). (See *Dungeon Masters Guide*, pages 104-106.)

Another combination of monsters is possible where the weaker is aware of and intelligent enough to use the stronger without the latter's knowledge or consent. For instance, an otyugh dwells in a nearby garbage chamber. The monsters—orcs, let us suppose—lead attackers to this place, setting up their main defense on the far side. In order to get to the orcs, the attackers must contend with an aroused otyugh, for if the quick passage of the orcs failed to make it angry, the entry of the attackers surely will.

Whether dealing with humans, humanoids, or other monsters, many will have active and aggressive offenses and defenses planned and will carry them out. Powerful NPC-type monsters will have associates and guards. Groups will act cooperatively. Other monsters and terrain will be used to advantage, for the monsters know their own area. All this makes the whole game more meaningful for players and DMs alike. It is time to *master your campaign* and stop selling monsters—and yourself—short. You'll not only have more fun, but you'll surely gain the respect of your players too! Smart monsters are certainly one of the main ingredients of a successful campaign.

Two "new" spells

In the "G Series" AD&D Modules I mentioned two spells — *Crystalbrittle* and *Energy Drain*. Both of these new spells had been slated for inclusion in *AD&D Players Handbook*; but, because of random spell selection desirability, spell lists were kept in multiples which corresponded to the dice, i.e. 30's, 24's, 16's, 12's, 10's, 8's, and 6's. Magic-users' 9th-level spells numbered 14. Rather than do more to make 16, and then do four more 7th-level spells, and two more 8th-level spells, I opted to cut the pair. They were then mentioned in *The Glacial Rift of the Frost Giant Jarl* (p.8) as part of the Jarl's treasure. While their general effects were detailed, complete information was omitted. Here it is!

Ninth Level Spells:

Crystalbrittle (Alteration)

Level: 9
Range: Touch
Duration: Permanent
Area of Effect: 2 cubic feet/level

Components: V, S
Casting Time: 9 segments
Saving Throw: Special

Explanation/Description: The dweomer of this spell causes metal, whether as soft as gold or as hard as adamantite, to turn to a crystalline substance as brittle and fragile as crystal. Thus a sword, shield of metal, metal armor, or even an iron golem can be changed to a delicate, glass-like material easily shattered by any forceful blow. Furthermore, this change is unalterable short of a wish spell; i.e., dispel magic will not reverse the spell. The caster must physically touch the target item—equal to a hit in combat if the item is worn, wielded, or a monster. Any single metal item can be affected by the spell. Thus, a suit of armor can be changed to crystal, but the shield would not be affected, or vice versa. All items gain a saving throw equal to their magical bonus value or protection. A +1/+3 sword would get a 10% (average of the two plusses) chance to save, +5 magic armor a 25% chance to be unaffected, an iron golem a 15% chance to save (for it is hit only by magic weapons of +3 or better quality). *Artifacts* and *relics* of metal have a 95% chance to be unaffected by the spell. Affected items not immediately protected will be shattered and permanently destroyed if struck by a normal blow from a metal tool or any weighty weapon, including a staff.

Energy Drain (Evocation)

Level: 9
Range: Touch
Duration: Permanent
Area of Effect: 1 creature

Components: V, S, M
Casting Time: 3 segments
Saving Throw: None

(Turn to page 43)

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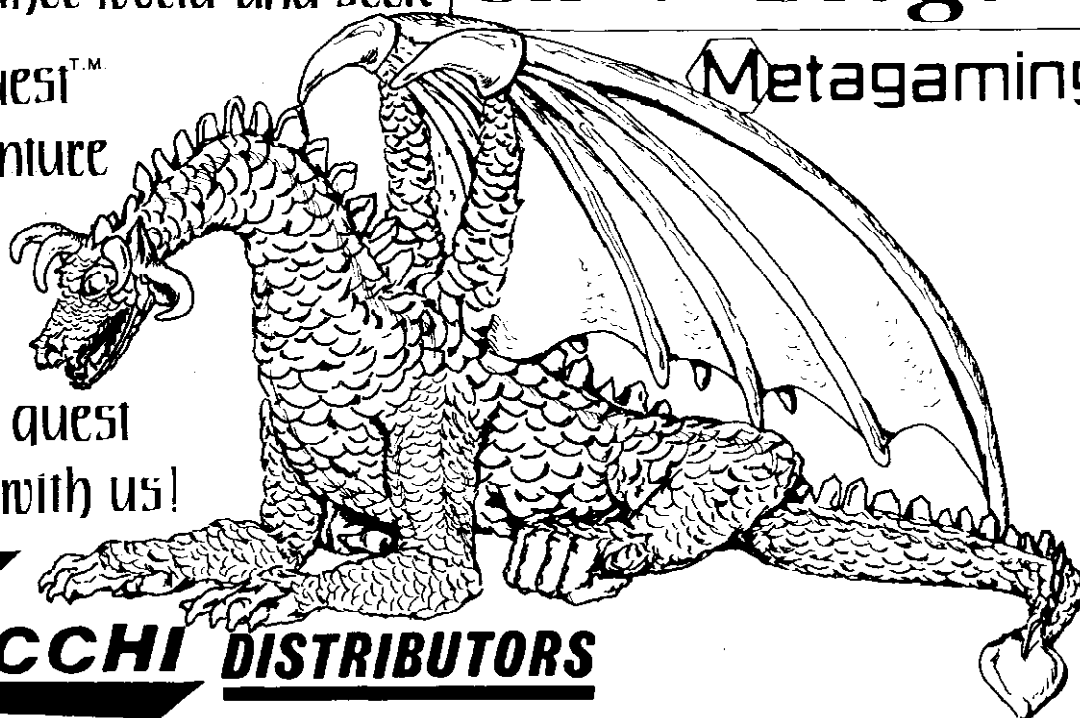
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The History of Pon

G. Arthur Rahman

Ancient Lloroi texts make occasional reference to the province of Vultelina, a name meaning "Land of the Castle Builders." It was a gentle, rolling county whose castles had become an anachronism in the prevailing peace of Lloroi rule.

Then came the Cataclysm. The earth split, thrust and buckled with high, anticlinal mountains. The darkest of dark ages fell over the torn land and even the name Vultelina survived in a few foreign manuscripts only. The rare hints we garner from neighboring lands suggest that brute savagery reigned. Says the fragmentary *Annals of Groat*: "... two-legged beasts from the east, wildest of the wild men..."

The surviving traditions of the barbarian states set up on the ruins of Kalruna-Sasir (as ancient Muetar was called) imply that some of the conquerors came out of the former Vultelina. Rude as these men were, they were not mere "two-legged beasts" by the sixth century after the Cataclysm. This suggests that a higher grade of tribal life was slowly evolving in the Border Forest and the Mountains of Ice.

By the time that the Oyarostar dynasty was established at Basimar, written mention of the Border Forest became frequent. Several important groups existed, alternately quarreling and allying with one another. Of these, the Ctoliboci tribe gave Basimar the most trouble, raiding for livestock and women, then retreating into the tangled forests.

But the Mueta were not great historiographers and their information concerning the Border Forest remains vague and prejudiced. Better material issues from Groat in the mid-tenth century. A young nobleman, evacuating the city in the wake of the approaching "abominations of the land and the horrors of the air," fled along the edge of the Border Forest and fell into the hands of the Ctoliboci tribe. He labored in their villages for five years as a slave until he escaped to Basimar. In *EXILE*, his memoir, Helico says: "Small villages are the characteristic unit of habitation for the Ctoliboci and their neighbors. They are composed of small groups of real or nominal relatives holding their lands in common.

"A warlike family, said to have come to our village some eight generations ago, established itself there as a chiefly group with claim to considerable spiritual and temporal power. Oddly enough, village disputes are settled within the families concerned or by the pressure of public opinion. The chiefs take no part and, indeed, are expressly excluded. They are regarded, and regard themselves, as war leaders and controllers of certain ceremonies. Oftentimes tribes which are defeated in war are given chiefs chosen by the victor. The easy acceptance of such outsiders allows an aggressive people to form a hegemony over a wide territory. But the forest people are incapable of establishing a kingdom upon such a base, and a defeat or disgrace will do away with the conqueror's authority."

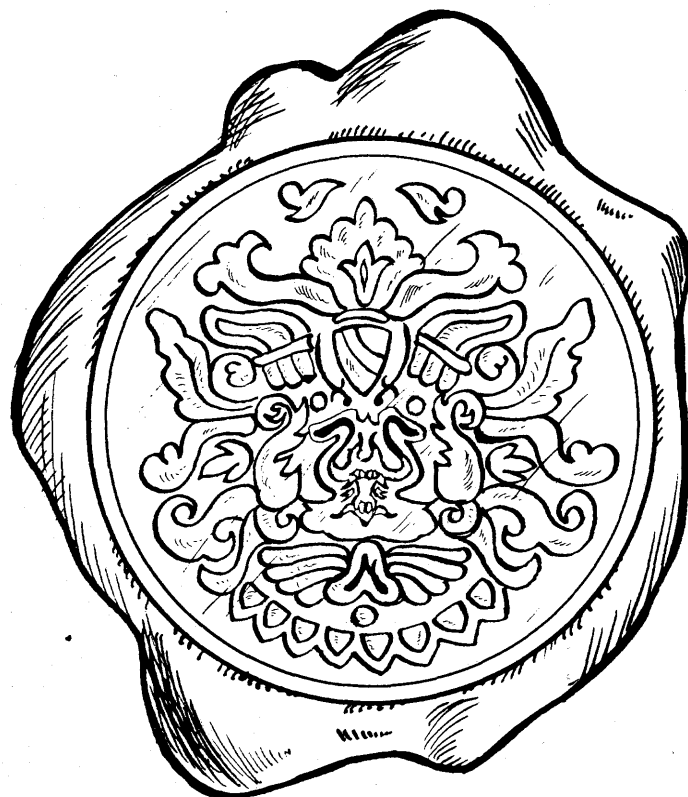
Of religion, Helico reports: "The tribesmen worship their gods more out of fear than love. This is especially true of the god of the underworld and earthquake, Aegatti. Upon each winter solstice the barbarians build a long structure resembling a mountain, which they set aflame. Thereupon, the able young men of the village chew upon an intoxicating root called *tistrya* and perform a frenzied dance around the fire. It continues until one of the dancers is carried away by his fanaticism and throws himself into the blaze. The tribesmen believe that it is better that one man be sacrificed to Aegatti's cruel hunger than that he should send a new Cataclysm and extinguish the lives of all men everywhere."

Farther south, the Mountains of Ice gave rise to a number of even wilder tribes. Living in a land where life was a constant struggle against men, beasts and starvation, they became skilled hunters and built their settlements on hilltops encircled with crude protecting walls. From these strongholds they raided the people of the valleys and forests. The most important of the hill tribes was the Bisini, pictured as long-haired savages wearing cloaks of scraggly black wool who pursued a life of hunting and warring on their neighbors.

In the eighth century traders from Adeese began calling on the tribes of the Scab Forest. Soon, having appraised the dominant position of the hill tribes, they extended their contacts to include the Bisini and other groups. It was the Adeesi that gave the region a name: Zehr-hu-Pon ("the Wild Mountains").

Opulent Adeese, ruled by a merchant class oligarchy, was a city-state extending from the Dry Mountains to the Altars of Grey-staff. The domain required slaves in vast quantities-not only for private service, but also in the mines and public construction gangs. The hill tribes welcomed the chance to sell captives in exchange for civilized baubles and weapons. They ranged far and wide, seeking prisoners, even warring on one another for that purpose. These conflicts eventually placed the Bisini in a dominant position.

During one of the frequent visits of Adeesi traders to the area of Split Rock Pass, the merchants noticed tin ore amid the gravels of a dry run. Tin was an element in great demand in Adeese, for use in alloying bronze and other metals. The powerful trading city of Khuzdul had up to then monopolized the deposits of tin in the Dry



The wax seal of the archduke of Pon

Mountains at the expense of Adeese, Zefnar and Jipols. Adeesi agents drew up treaties with the Bisini to mine the tin and build a fort south of Split Rock Pass. This fort they named Marzarbol ("Heart of Tin").

Relations between the mine operators and the tribesmen gradually deteriorated. The Adeesi often regarded the hillmen with contempt and cheated them in their business transactions. Then, too, agents from Khuzdul worked to incite the tribes against the Adeesi, suggesting that they should drive out the insolent foreigners and work the mines for their own profit. All these provocations exploded in violence when several Bisini were beheaded in Marzarbol on the charge of thievery. The hillmen swept down on the mining camps and put the Adeesi to death with terrible torture.

For a time the Bisini attempted to mine the ore themselves, but because they lacked the skill and knowledge to do so, production totally broke down.

Two years after the massacre at Marzarbol, the tribes of the Scab were overawed by long columns of infantry and armored cavalry moving in flashing streams of steel and brass. They hurriedly sent gifts to the Adeesi and were stunned to discover that the army was led by a champion whose fame was rumored even in the remote forests—the immortal Black Knight. The Knight granted them generous terms of surrender in exchange for auxiliaries and scouts. The Scab men complied with enthusiasm, for the Bisini confederacy had preyed upon the forest for a long time and tribal animosities ran deep.

The Bisini chieftains responded to the invasion by gathering their warriors, but quarrels over leadership and dignities cost the barbarians precious time.

The Black Knight's ingenious victories in the forbidding terrain of Zehr-hu-Pon are described in his own account, *THE BISINI WAR*. He defeated the barbarians when they chose to fight and rooted them out when they declined to do so. Each victory brought more defections from the Bisini vassals and allies. In two years the Black Knight had done the near-impossible, extending the sway of Adeese north to the Wanderer River. The mine owners returned with a vengeance, sending the enslaved Bisini themselves down into the pits. Almost as notorious for its cost in human lives was the construction of an aqueduct stretching from the Wanderer to Adeese and irrigating the lands in between.

Adeese held Zehr-hu-Pon by a ruthless application of force, but colonization was not without its benefits. Chieftains' sons, brought to Adeese as hostages, were educated as Adeesi and sent back to rule when their barbarous fathers died. These men became sponsors of a civilizing mission among the upper classes of the province. As hereditary chieftains became more cultured, many received titles from the Adeesi government. Of these, the order of dukes was the most important, that rank being granted a regional jurisdiction. The lower ranks of society learned the civilized arts too, but mainly a coarse form from service in the city-state's army. Many military positions became available to barbarous types as the Adeesi people grew less warlike themselves.

But Zehr-hu-Pon remained Adeese's captive bride. Adeesi governors and generals installed in Fortress Marzarbol and Grugongi ("Heap in the Hills," as its garrison christened it) earned the natives' detestation by their corruption and their ruinous conscription of men and material. Thus, though the people of Zehr-hu-Pon benefited from the Adeesi's cities, public works and arts, they plotted to achieve their independence. No able leader acceptable to the whole province appeared, however, and piecemeal revolts were easily crushed.

Except for a flood of refugees from Kalruna-Sasir, the tenth-century invasion of Minaria by the "abominations of the land and the horrors of the air" affected no more than the extreme western borders of the province. That century also saw the decay of Adeese's borders and political system. Southern barbarians had extinguished all its settlements south of the Sea of Zett, while corruption and factionalism paralyzed the government. Finally Esheq, a half-barbarous captain of the mercenary Ginnui tribesmen, slaughtered the oligarchs and established a personal tyranny. Only one important



A portrait of General Kedron

nobleman, General Kedron, escaped execution. He rallied the rural people and held the northeastern border county for a time. Finally he retreated into Zehr-hu-Pon.

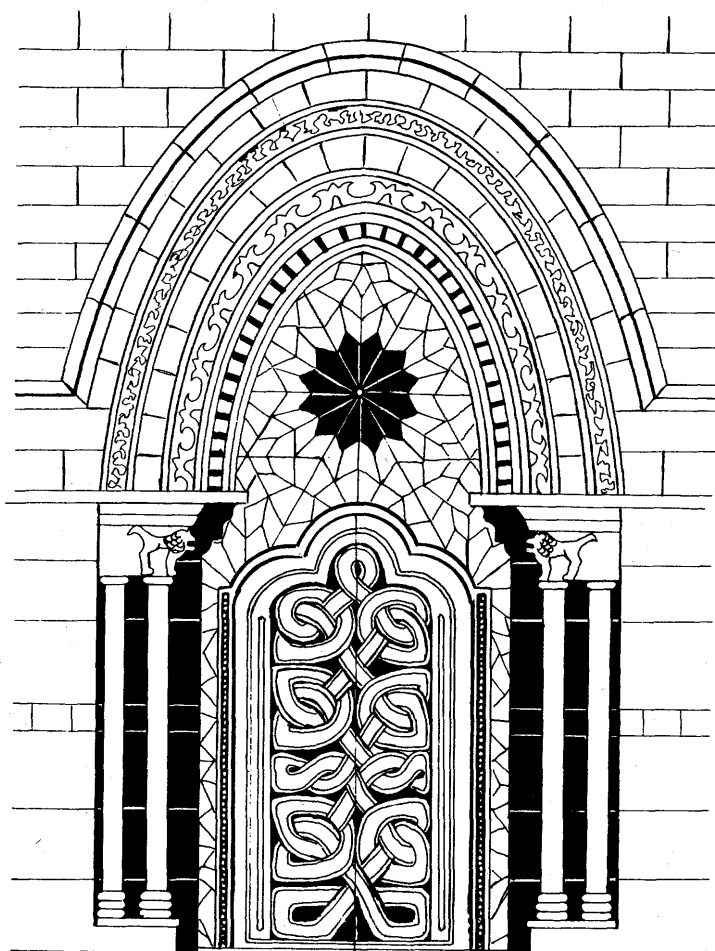
The Ginnui gave pursuit, but Zehr-hu-Ponians serving with Kedron helped decoy them into a mountain defile where an ambush waited. After the decimated Ginnui fled, Kedron interrupted the flow of water through the great aqueduct. He rightly guessed that crop failure in Adeese's parched lands would increase Esheq's political problems.

Next, Kedron laid siege to Marzarbol, incompetently held by one of Esheq's creatures, a man detested in Zehr-hu-Pon. The treachery of a spy opened the gates for Kedron's forces and he took possession of the city.

Kedron's efficient and honest administration impressed the Marzarbolites, who offered him the ducal tiara, their symbol of local authority. And local authority was all that remained in Zehr-hu-Pon, for the local dukes had risen up and expelled the last of Esheq's garrisons. A hundred men now ruled the Mountains of Ice.

Abandoning any thought of returning to Adeese, Kedron took up his ducal rank in earnest. For the remainder of his reign he sought to place the surrounding country under the aegis of Marzarbol. He enjoyed only limited success, but the wealth of Marzarbol's tin mines made him the most powerful duke in the Mountains of Ice.

Kedron's descendants pursued an aggressive policy, bribing or coercing lesser dukes into vassalage. A similar course of action was undertaken by the Petevars, the rival dukes of Heap. Petevar power



Opulent palace doorway built in the reign of Diivois

steadily grew, but the scarcity of resources in the Scab denied them some of the Kedronites' advantages.

Although the Kedronites continually extended their sway, they never claimed to be anything more than the first among equal dukes. Occasionally their enemies stirred up resistance by suggesting to the lesser dukes of the Mountains of Ice that the Dukes of Marzarbol were actually plotting to establish a kingship.

During these years, dukes great and small behaved as robber barons. Lord battled lord for loot and all of them made forays into foreign lands. The most ambitious raid of this type was conducted by Proerno, the Petevar duke of Heap. It had fateful consequences for the future of Zehr-hu-Pon.

Proerno swept down on Adeese—once again debilitated by political problems—and laid siege to the city. The duke appeared on the verge of winning his opulent prize, when a firestorm invoked at the Altars of Greystaff laid waste to his army. The duke survived, but died a fugitive on the road when he fell afoul of Shucassami raiders.

As it happened, the heir to the tiara of Heap was Duke Lango of Marzarbol, Proerno's cousin. At any other time the succession would have been opposed by the independent southerners, but with Heap denuded of its soldiery, with barbarian raiders in the Scab Forest, a union with Marzarbol was the lesser of two evils.

The wedding of Marzarbol with Heap utterly changed the political complexion of the mountain country. Suddenly a credible state had come into being. Almost spontaneously it acquired a new name, derived from the old regional term Zehr-hu-Pon, but full of new meaning: Pon. Even the title of "duke" no longer seemed to fit the Kedronites, and common usage soon promoted them to "arch-dukes."

In theory, Pon extended from Heap to the Wanderer River, but

in the latter twelfth century little more than half of it owed direct homage to the Kedronites. Hardly had Lango accepted the tiara of Heap before he brought the prestige and power of Pon against the willful independence of the dukes. Many submitted peacefully when they realized the old days were gone; others defended their freedom with arms. It was often their own subjects who undid these, envying the tranquil prosperity of the archdukes' dominions. By the time Lango's successor died, the authority of the archduke was respected everywhere south of the Wanderer River.

Meanwhile, neighboring Muetar had fallen into impotence. The archdukes waged a predatory, if sporadic, war upon it. Their depredations gave the Muetarians a new word for "slaver": *Poni*.

The strong rule of Egalon put an end to the easy days of Ponese raiding in Muetar, but already the duke of Marzarbol was eyeing other victims. For centuries the barbarians of the Border Forest had remained free but disunited. As civilization sent its feelers into their forests, they became debauched with drink and demoralized by foreign ideas. The *tistrya* root was widely abused outside the religious context. The weak later Oyarostars had bought peace on the border with bribes, but these bribes ceased in Egalon's day. Seeking a new source of tribute, the Ygelis, the then-dominant tribe, raided the Dwarves' territories. Ambushed at the Battle of Ram Mountain, the cream of the Ygelis' young manhood perished.

The ruin of the Ygelis plunged the tribes into a new struggle for supremacy in the Border Forest. The confusion played into the hands of Besor, Egalon's son, who plunged into the forest with thousands of men-at-arms, burning the native villages and their crops. When winter came, the starvation was frightful.

But if Besor hoped to eliminate an annoying neighbor, he miscalculated. The tribes now desperately needed food and protection; they had nowhere else to turn but to the archduke of Pon. Archduke Diivois sold his support dearly, making most of the tribes swear allegiance. To force the good behavior of his new vassals, Diivois established a fortress in Crow's Nest Wood. Furthermore, he encouraged his vassals to harry the tribes that remained independent. These finally submitted to his protection, in exchange for peace.

Unfortunately, at the moment of Diivois' supreme glory, the Kedronite rule came to an end.

All the dukes of Marzarbol had been famous patrons of the arts. But even more than his forebears, Diivois worshipped beauty. His rich bounty brought him the wonders of Dwarven art, Trollish craft and Man's creation.

Then, one day there came a magician to Diivois' hall carrying a strange crystal object. It was one of the One Hundred and Nine Lenses with which the Lloroi priests of old had gazed upon unworldly realms. "Look into the Lens, Your Grace," said the magician, "and see wonders beyond imagining." Diivois complied, and immediately stood transfixed with awe.

Days turned into weeks and Diivois did naught but stare into the Lens. He took no note of state affairs or his friends, and would scarcely eat a bite. When doctors forced the Lens away from his eyes, the relatively gross appearance of the real world made him scream with horror. He died a horrible death, and his daughter Sinda took the throne.

Without a strong, commanding hand, Pon suffered revolts and lawlessness. At length, necessity forced the teen-aged archduchess to wed and divide her rule with a powerful duke named Altias. From their union sprang the Ioljans, the present ruling dynasty.

Their neighbors having become too powerful to raid, the Ponese labored to develop their own country. Hired Dwarven prospectors found important deposits of copper and silver in the Ponese mountains. Then, too, the dukes had some success in luring southern caravans to Heap, where the crushing duties of Shucassam could be avoided.

Shucassam replied with warfare and intrigue among Ponese factions. It took all the ingenuity of Archduke Phalor to suppress dissent and rebuff the Shucassamite menace. A present Pon is in need of a respite to regain its old energy, but its subjects have every hope this will be accomplished in the reign of Phalor's son, Luppi Ioljan.



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(Editor's note: Sage Advice has gone up a level. From now on, our question-and-answer column about D&D and AD&D will contain contributions from more than one authority. The respondents to the batch of questions below are Jim Ward and Will Niebling, who both work in the sales department of TSR Hobbies, Inc., and have much more than a working knowledge of the D&D and AD&D game systems.

Jim, the author of the just-released *Deities & Demigods*, has been involved with role-playing games since meeting D&D and AD&D creator Gary Gygax in 1974. He also wrote the TSR game *Metamorphosis Alpha* and the *Gods, Demigods & Heroes* supplement for Original D&D.

Will admits to being a gamer since the late 50's, and also got hooked on D&D shortly after the first edition came out in 1974. He has five years' experience in DMing and designing dungeons for large convention tournaments. Most of the time on company time, he serves as Vice President of Sales.

Jean Wells, a member of the TSR Hobbies Design/Production department, will continue to provide answers for Sage Advice questions on an occasional basis, and we hope to solicit the help of other TSR Hobbies experts to handle even more questions in the issues to come.

Because of the vast volume of mail received for the column, no individual questions can be personally answered. Those questions which seem to occur most often, or questions which deal with a general theme rather than a specific point are more likely to be published.

Also, Sage Advice is intended as a means for players to obtain definite answers to questions concerning a discrepancy or contradiction in the rules. Questions that involve making an evaluation or a subjective judgment will be answered very infrequently; usually, such matters involve problems or incidents peculiar to a particular campaign, and all such matters cannot be adequately ruled on by anyone other than the DM.

Questions for Sage Advice should be addressed to Sage Advice, c/o Dragon magazine, P.O. Box 110, Lake Geneva WI 53147.)

Question: Is it possible for a high-level Cleric and Magic-User to work in conjunction to create a moving *Blade barrier*? A *Telekinesis* spell would provide the motion.

Answer: The sixth-level Clerical spell *blade barrier* would not work for this. The *Players Handbook* describes it as a "whirl and flash in endless movement around an immobile point," and the *Dungeon Masters Guide* reiterates this under Clerical Spell explanation as an absolutely stationary spell. This, however, does not mean that something similar to what you suggest is not possible to accomplish. You should work with your Dungeon Master on this. Ask him whether or not, after careful study of the section in the *DMG* on spell research, he will allow you to create a new spell, and, if so, what the requirements to research it would be (i.e. cost, materials, time, etc.). — WN

* * *

Question: I was glancing through my *Players Handbook* at the Weight & Damage by Weapon Type Table at the Notes.

After the Morning Star explanation I saw, "includes Godentag and Holy Water Sprinkler." I did some research on the Holy Water Sprinkler and found it to be of all things, a GUN! In D&D you aren't supposed to have guns or even gunpowder. Why include it in the *Players Handbook* if it is a gun?

Answer: From Webster's Dictionary: Morning star: Noun, translation of Gmordenstern; a weapon consisting of a heavy ball set with spikes and either attached to a staff or suspended from one by a chain; called also holy water sprinkler.

The only use of this term to mean a gun which we are aware of is a modern nickname for a terrorist weapon that sprays large numbers of bullets into crowds. — WN

* * *

Question: Can a Cleric attack while turning undead? What happens if he/she is hit while trying to turn undead?

Answer: Clerics are empowered with the ability to turn away undead, the success of which is dependent upon the Cleric's level and opportunity, since the Cleric must be in a position to place him/herself before the undead, have time to speak and display a religious symbol. This is his/her action for any such segment or round, and therefore prohibits also attacking at the same time. If the Cleric is hit while attempting to turn the undead, damage will be taken, but if he/she is not killed, the turning attempt will continue — unlike the spoiling of a spell that would occur if the Cleric were struck while casting. — WN

* * *

Question: Is the "life force" drained by a *Sword +2 Nine Lives Stealer* a life energy level, the victim's soul, or what?

Answer: The "life force" of a being can be equated with the experience level of that being and should be treated just like the strike of a Wight (see *Monster Manual*, p. 100). — JW

* * *

Question: Are there limitations on the usage of such items as an *Amulet of the Planes*? If not, the character can merely speak a command word and blink out to his own alignment plane any time, right?

Answer: Amulets are powerful, arcane devices that are designed to be used over and over again. Because of their great power, there should not be many of them running around (one to a universal plane is enough). The action of running to another plane for safety is risky, when you consider that the other planes are populated by powerful beings who resent intrusion! — JW

* * *

Question: Can evil Clerics turn good creatures such as Lammasu and Shedus?

Answer: According to page 66 of the *Dungeon Masters Guide*,

"... A Cleric of the opposite alignment may attempt to negate the effects of a Cleric who has affected undead or other creatures." This would seem to indicate that such turning or control is possible, but as with a paladin's being turned, it should only happen between chaotic evils and lawful goods and chances of success should be roughly equivalent to the paladin turning system. — JW

* * *

Question: After the surprise dice are rolled, what happens? How does weapon speed factor fit into this? What was the line in the DMG referring to "multiple attacks" and speed factors (page 66, under Weapon Speed Factor) about?

Answer: The first part of the question is detailed under the initiative section of the DMG found on page 62, with the nonsurprised being going first. A weapon's speed factor can partially negate the initiative gained by surprise when slower weapons are used versus high-speed weapons (consult the section on page 66 for details). There are several allowances in the rules for beings attacking more than once in any given melee round and these must be taken into consideration when using weapon speed factors (Rangers and Paladins receive multiple attacks after gaining experience and beings of larger hit dice attack the low hit-point creatures in multiples). — JW

* * *

Question: I have a player character elf with psionics, but according to a recent issue of *The Dragon*, elves are not allowed to have 'psionics. How come elves were allowed to have them originally (check an old *Monster Manual*), but now are not? Was it only Non-Player Character elves that were, or all elves? Since my elf has psionics, should he be allowed to keep them or should he give them up?

Answer: Normally, elves are not capable of having psionics. The ref-

erence in the old *Monster Manual* refers to the rare and unusual exception. As with any rare and unusual ability, psionics for elves should be limited to NPCs. Whether or not your elf should continue to have psionics is a decision your DM will have to make. — WN

* * *


Question: How much experience are the various Girdles of Giant Strength worth? I seriously doubt 200, when Gauntlet; of Ogre Power are worth 1,000.

Answer: The Girdles are only worth 200 points for several reasons. First, while they do add to the strength of an individual, they do little to add to the intelligence or cautiousness of that being. Secondly, while the strength of a giant is given, the giant's innate toughness is not conferred upon the wearer. This means that while a giant could smash its fist through a wooden door, a human would break bones when doing it. While a giant could hurl bars apart, a human would rip flesh in the attempt. The gauntlets, on the other hand, offer a great deal of protection for the hands and arms and thus are worth more. — JW

* * *

Question: When an offensive spell's range is "touch," does the touch have to be with a hand?

Answer: Yes. — JW

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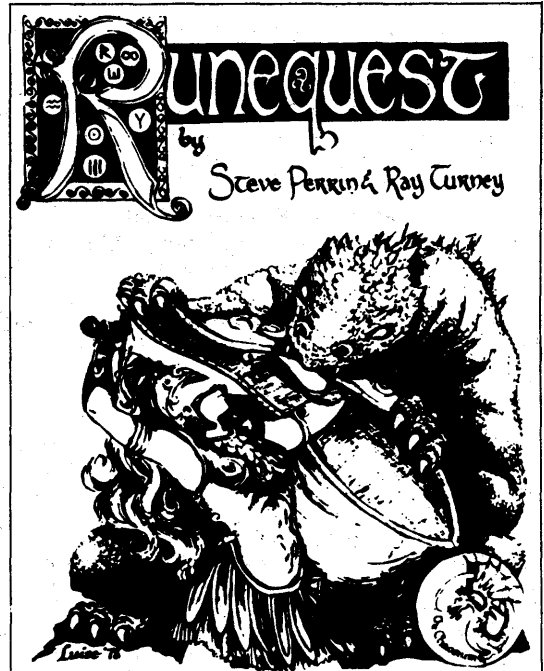
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A figure with ethereal access can freely travel on the Prime Material, go "up" into the Elemental Plane of Air, "down" into the volcanic Elemental Plane of Fire, can go into the Elemental Plane of Water (if a large body of water is nearby), or can go "down" into the Elemental Plane of Earth. In addition, a figure on the Prime Material or in the Ether may also pass into the Positive or Negative Material Planes. The Positive does not touch the Negative. Neither the Positive nor the Negative touches any Elemental Plane directly. Thus, travel from the Negative Material to the Elemental Plane of Earth, for example, must be via the Prime Material or the Ethereal Plane. The Ethereal, Positive and Negative Material Planes and the Elemental Planes do not touch the Astral Plane or any of the Outer Planes of existence. This relationship must be completely understood before going on to movement and other topics (See chart on page 121 of the *AD&D Players Handbook*).

Movement can be very rapid in the ether, but the time scale is unchanged. Maximum rates are given below for movement in the Inner Planes.

Maximum Movement Rates

All movement is considered to be wholly within the plane mentioned and wholly within a planet's atmosphere.

Plane	Feet/minute	Miles/hour
Ethereal Plane	8800	100
Positive or Negative Material Planes	7040	80
Elemental Plane of Air	10560	120

Elemental Plane of Water	5280	60
Elemental Plane of Earth	3520	40
Elemental Plane of Fire	2640	30

Anything crossing into another plane, whether by choice or chance, runs the risk of being caught in the ether cyclone at a 5% chance per plane crossed into or through. A figure can remain in the Ethereal Plane while crossing through another Inner Plane and never actually enter that other plane. In such cases, there is no risk of running into an Ether Cyclone, but the chance of encountering a monster from that plane being passed through is much greater if the figure is actually within the Inner Plane.

Travel is also possible at an "interface," the place where two planes meet. Interfaces exist between some of the Elemental Planes: Earth and Air, Earth and Water, Earth and Fire, Water and Air and (rarely) Fire and Air. There is no interface between Fire and Water or between any Plane and the Positive or Negative Material Planes.

Chance to Encounter a Creature while in the Inner Planes

Plane	Travel Mode	Chance per 52,800 feet
Ethereal Plane	At an Interface	5%
Ethereal Plane	Outer Space (altitude 1000 miles or more)	.0001%
Ethereal Plane	Through an Elemental Plane	15%
Ethereal Plane	Through Positive or Negative Material	0%
Elemental Plane	Wholly within Plane	2%
Positive or Negative Material Plane	Wholly within Plane	4%

If a monster is encountered (see *DMG*, page 181) in the ether, it may or may not be hostile. It might be neutral to the traveler or it might aid the traveler (aid will almost always cost money or magic; it is not free). The table which follows is for monsters of at least low (a rating of 5 or higher) intelligence. The table also assumes that some method of determining alignment (conversation, magical means, telepathy, psionics, openly displayed symbols, etc.) exists. To this

Chart A
Nature of the Encounter

Alignment of the Traveler	Alignment of the Monster			LN	N	CN	LE	NE	CE	LG	NG	CG
Lawful Neutral	04-48	05-59	08-52	29-63	35-69	43-77	03-37	04-40	05-44			
Pure Neutral	05-49	03-47	08-47	33-77	31-75	36-83	06-55	05-52	05-54			
Chaotic Neutral	08-52	08-47	05-54	45-88	41-80	37-76	15-74	13-67	11-60			
Lawful Evil	29-63	33-77	45-88	09-58	16-75	26-90	29-88	35-94	46-99			
Neutral Evil	35-69	31-75	41-80	16-75	11-60	16-75	33-92	31-90	36-85			
Chaotic Evil	43-77	36-83	37-76	26-90	16-75	13-64	56-99	43-94	39-92			
Lawful Good	03-37	06-55	15-74	29-88	33-92	56-99	02-36	04-41	05-44			
Neutral Good	04-40	05-52	13-67	35-94	31-90	43-94	04-41	02-46	04-45			
Chaotic Good	05-44	05-54	11-60	46-99	36-85	39-92	05-44	04-45	04-53			

Use of the Table: Roll percentile dice. If the number falls within the range given in the chart the reaction will be neutral. If it is below the number range (smaller) the reaction will be hostile. If it is above the number given the reaction will be positive and aid is possible.

percentage must be added the chance of hostility if a figure is using the ether to pass through an Elemental Plane. That percent addition is a flat 35%. Obviously, the Dungeon Master has the option to play an encounter and he/she may choose to ignore the percent given. If exact alignment is not known or determinable, assume the monster to be pure neutral. The monster must also detect alignment in some way for the chart to be truly applicable; if it cannot it, too, will assume its "opponent" is pure neutral. The DM might have to make assumptions on alignment as the encounter begins and perhaps he/she will modify them after contact is actually established.

An example of use of the table: A Chaotic Neutral character (party) meets a Neutral Good monster in the ether. Given is "13-67". If 1-12 is diced the monster will be hostile. Hostility does not equate to immediate attack. If 13-67 is diced the monster will be neutral. It will ignore advances or perhaps bypass the character (party) altogether. If 68-00 is diced the monster might aid the character (party) in return for some consideration (money, magic, a spell, etc.). If the character (party) was traveling through an Elemental Plane via the ether, adjust the range given by 35% so that instead of "13-67" the range becomes "48-102". Aid is not possible, but there is a 01-47 chance of hostility. Even a neutrally disposed monster might aid a character (party) for a better-than-average consideration. The DM might also adjust the encounter for the Charisma of the parties involved. Powerful monsters, like demons, devils or deities, are not affected by Charisma. Obviously the traveler (party) will determine its own reaction in almost all cases, even though the percentages given can be used both ways.

Monsters can always move from an Elemental Plane into the Ether, and will initially move at the highest speed possible in whichever Plane offers the highest movement rate. To augment the tables on page 181 of the DMG, here are some encounters possible while passing through or traveling within the various Elemental Planes.

Chart B

Creature Encountered (maximum quantity encountered)	Plane Entered or Passed Through			
	Air	Earth	Water	Fire
Aerial Servant (1)	01-28	—	—	01
Basilisk * (2)	29-32	01-03	01-03	02-04
Cockatrice * (3)	33-35	04-06	04-06	05-07
Couatl(1)	36-40	07	07	08-09

Monsters with Intelligence of 4 or below cannot react to alignment. In fact, alignment is often not a factor at all. Monsters of less than low Intelligence are motivated by hunger, greed, apparent strength of a character (party), fear, kindness, malice and sometimes sport. Add the appropriate percentages from Chart C to obtain the

Djinni, common (2)	41-60	—	—	10
Djinni, Noble (1)	61	—	—	—
Dragon, Chromatic (1)	62	08-09	08	11-14
Consorts (2-5)				
Dragon, Platinum (1)	63-66	—	—	15
Court (2-5)				
Efreeti, common (1)	67	10-11	—	16-39
Efreeti, Noble (1)	—	—	—	40
Elemental, Air* * (1)	68-80	—	—	41
Elemental, Earth** (1)	—	12-50	—	42
Elemental, Fire** (1)	81	51	—	43-72
Elemental Water** (1)	—	—	09-48	—
Ghost (1)	82	52	49	73
Gorgon * (2)	83	53	—	74
Groaning Spirit (1)	84	54	50	75-76
Human Traveler * # (5)	85-88	55-60	51-57	77-78
Intellect Devourer (1)	89	61	58	79
Ki Rin (1)	90-94	62	59	80
Lammasu, common (2)	95-96	63	60	81
Lammasu, Noble (1)	97	—	—	—
Medusa * (1)	—	64	61-63	82
Nightmare (1)	—	65	64	83-88
Salamander (2)	—	66-67	—	89-00
Spider, Phase (2)	—	68-80	65	—
Thought Eater (2)	—	81-82	66	—
Water Weirds (1)	—	—	67-00	—
Wind Walkers (2)	98-00	—	—	—
Xorn (2)	—	83-00	—	—

*See DMG, Page 181

** Elementals are in the following proportions:

8 Hit Dice 1-25

12 Hit Dice 26-50

16 Hit Dice 51-98

20 Hit Dice 99 (see *Monster Manual*—Elementals)

24 Hit Dice (bosses) 00 (see, *Monster Manual*—Elementals)

Bosses would never be alone but would have a court of from 2-5 16 or 20 Hit Dice intelligent minions.

Human Travelers in excess of one are usually being taken along by the strongest character. The strongest character will usually be at least 12th level and often 18th level and above. Those being taken along are usually between 6th and 12th level.

chance of hostile action. If the resulting number (or lower) is not generated, assume neutrality, avoidance or perhaps even aid. Remember to add 35% to the number if the traveler (party) is passing through the plane of the monster via the Ether.

Chart C

Monster's Alignment	Appearance of the Party				The Monster is:			
	Poor or Wealthy		Weak or Powerful		Few or Many		Hungry or Satiated	
Lawful Neutral	01%	12%	05%	01%	18%	01%	14%	01%
Pure Neutral	02	15	04	01	17	01	17	01
Chaotic Neutral	04	20	09	02	20	02	20	02
Lawful Evil	08	30	25	07	23	07	18	05
Evil Neutral	10	33	30	10	28	08	21	07
Chaotic Evil	12	40	35	12	32	09	24	09
any Good	01	02	02	01	03	02	04	00

Example: A party of four ("few"), while all armored, do not appear so (cloaked, wearing protection devices, etc.), and they appear poor (no open signs of wealth). They encounter a Neutral monster of Intelligence 4 or lower who is hungry. The chance of hostility is calculated as follows: 02% (look poor) + 04% (look weak) + 17% (few in number) + 17% (the monster is hungry) for a total of 40%.

These numbers may be altered in any way the DM sees fit; they are only a guide. Since the monster is basically stupid (if not non-intelligent), food, treasure (if it values treasure) and kindness could affect the encounter in some situations.

The basics of travel in the Ethereal Plane, the Elemental Planes

and the Positive and Negative Material Planes are now defined. Particulars of ethereal travel and other topics will now be touched upon. These are:

1. Visibility within and between planes.
2. The abilities to judge speed, direction and distance while traveling in another plane.
3. Spell effects within a plane and across planes.
4. Magic items that are altered/unaltered on another plane.
5. Magic items usable across plane lines.
6. The appearance of the Inner Planes.
7. How is space travel accomplished?

Visibility and the Inner Planes

A creature in the Ethereal Plane is somewhat visible on the Prime Material. Use the Detection of Invisibility chart in the *DMG* (page 60). Monsters that can see into the ether will observe those traveling in their vicinity at the following percentages (the monster is assumed to be alert): cockatrices 40%, basilisks 50%, gorgons 60% and medusae 70%. The fact that these monsters observe a figure does not mean they will try to petrify the traveler. After all, such monsters can't eat statues; their touch, glance and breath are purposeful

attacks, not automatic attacks. However, they will always use their petrification weapon versus a hostile opponent.

A creature stationary in the Ethereal Plane is fully visible on the Positive Material, the Negative Material or the Elemental Planes he/she/it is close to. Light is not a factor in this observation. Mobile observers will be discussed hereafter. A mobile traveler is 20% more likely to be observed so add that percentage to the percentages given in the chart below. Infravision or ultravision do not affect the ability to see (sense) the traveler.

Chart D

Range in Feet	Immobile Observer located on:		The Elemental Plane of:				The Ethereal Plane
	Positive Material	Negative Material	Air	Fire	Water	Earth	
0-1320	99%	90%	95%	85%	80%	85%	100%
1321-2640	96	70	90	60	60	60	80
2641-5280	88	50	80	35	30	35	45
5281-10560	75	30	70	10	10	10	20
10561-26400	60	10	50	5	3	4	10
26401-52800	30	3	20	2	1	2	1
52801 or more	2	.5	1	0	0	0	0

A creature who is invisible and on the Prime Material is visible from the Ethereal Plane as well as from the Positive and Negative Material Planes. There is a chance the creature might be seen from the Elemental Planes as well. Thus, invisibility can still attract the notice of monsters on those planes.

The following chart (E) is to be used in conjunction with the range chart (D). The time the figure has remained invisible is cross-referenced to the Plane of the immobile observer. The result is multiplied by the percentage chance from Chart D.

Chart E

Time Invisible on Prime Material	"To see" modifiers for Plane of the Immobile Observer					
	Ethereal	Positive	Negative	Air	Fire or Water	Earth
Under 5 minutes	.1	.1	.05	.07	.08	.04
5-20 minutes	.3	.2	.1	.15	.12	.1
21-60 minutes	.6	.4	.3	.3	.25	.2
61- 180 minutes	.95	.7	.5	.6	.5	.4
181-480 minutes	.99	.9	.7	.8	.7	.6
more than 8 hours	1.0	.99	.85	.9	.8	.7

Example: A figure puts on a Ring of Invisibility. A Xorn happens to be 2000 feet away on the Elemental Plane of Earth. A human ethereal traveler is 7000 feet away from the same figure. From the first chart, the Xorn has a 60% chance to see the figure and the human ethereal traveler has a 20% chance. Since the figure is invisible, however, the following chart modifies that percentage. For the first five minutes the multiplier for the Xorn is .04, for the human .1, the Xorn now has a $.04(60) = 2.4\%$ chance to see the figure, and the human has a $.1(20) = 2\%$ chance. As time passes, the chance for detection increases. At 61 minutes the Xorn multiplier is .4 and the human .95 so the Xorn will see the figure $.4(60) = 24\%$ and the human $.95(20) = 19\%$. If a fractional percentage occurs, round the number to the nearest one-tenth. Generation of such a number is via three different-colored ten-sided dice.

Once the observer begins to move, however, all percentages rapidly change. Since movement is so rapid, the surroundings tend to blur. They blur so rapidly that a moving figure can almost never

see another traveler in another Plane. Thus if a Ki-Rin were flying in the Elemental Plane of Air, he would likely miss an invisible figure on the Prime Material, or even an Ethereal creature for that matter.

The size of the object being observed also plays a part when observation by a mobile figure is considered. Light is not a factor.

Multiply the percent chance given in the following chart (F) by the size factor given. The result is the chance to see the object. Chances below one tenth of one percent are considered as impossible-to-see situations.

Example: The ethereal traveler selects a speed of 20 miles per hour (1760 feet/minute). His observation percent from Chart F is 50%. That 50% is for huge objects only. If he passed by a Halfling he would multiply by the factor (from Chart F-1) for that size of object, in this case .01, so that $.01(50) = .5\%$ chance to see the Halfling as he passed by it.

There is no doubt that this is complex, but ethereal travel is rare and the calculations are easy once you become familiar with them.

Chart F

Speed of Observer	The chance to see a Huge Object (A Mountain Range, for example) while moving within the:					
	Ethereal Plane	Positive Material	Negative Material	Elemental Plane Of:		Earth
	Air	Fire or Water				
less than 100 feet/min.	100%	100%	98%	99%	96%	95%
101-270 feet/minute	90	85	80	88	84	82
271-720 feet/minute	70	55	44	66	60	56
721-2640 feet/minute	50	10	1	33	24	17
2641-5280 feet/minute	30	2	.3	22	12	7
5281-10560 feet/minute	20	1	0	11	1	.3
10561 feet/minute or faster	10	0	0	5	0	0

Chart F-1
Modifiers for smaller-sized objects

Size of Object Being Observed	Modifier	Size of Object Being Observed	Modifier
Coin, A Star in the Heavens, A gem, A Book Text	A moving figure cannot see	Cloud Giant, Dragon (30' long)	.1
Canary, Giant Centipede	.0005	Small Building (40×40×20)	.2
Domestic Cat, Hand Ax, Dagger	.002	Castle (small), a band of 40 men	.4
Halfling, Kobold, Long Sword, Battle Ax	.01	Castle (large), a band of 100 men	.5
Dwarf, Gnome, Elf, Half-elf	.02	A Town, a hill, a small forest, a small lake	.65
Human, Orc, Gnoll	.03	A city, mountain, forest, lake	.80
Hill Giant, Gorgon	.05	An ocean coastline, a mountain range	1.0
		(Extrapolate for objects not specifically mentioned)	

The Ability to Judge Speed, Direction and Distance on the Inner Planes

Speed and distance are distorted on the Inner Planes because conventional points of reference are not present or because they are blurred (see foregoing). Direction is distorted the least, as long as the figure took a good heading when he/she/it began the trip, i.e. knew the destination exactly with reference to the starting point. When a figure comes to a complete stop he/she/it can gain a point(s) of reference on the Prime Material (assuming one is present). The stars are like a "coin" for observation purposes across plane lines; i.e., they cannot be seen. Reading information across plane lines is also impossible, so that a sign or an open book could not be read (unless the individual symbols were over two real inches in height). Fixing upon a point of reference takes 1-20 minutes. If the traveler is off course this time might go up by another 3-18 or more minutes.

Chart G
The Chances of Distortion

Movement Speed	Distance Distortion	Speed Distortion
Less than 100 ft/min.	+/- 5%, 50% of the time	+/-20%, 40% of the time
101-270 ft/min.	+/- 15%, 60% of the time	+/-30%, 50% of the time
271-720 ft/min.	+/-30%, 70% of the time	+/-40%, 65% of the time
721-2640 ft/min.	+/-50%, 80% of the time	+/-50%, 80% of the time
2641-5280 ft/min.	+/-70%, 90% of the time	+/-60%, 95% of the time
5281-10560 ft/min.	+/-80%, 90% of the time	+/-70%, 95% of the time
faster than 10561 ft/min.	+/-90%, 90% of the time	+/-80%, 95% of the time

The "+/-" is a maximum fluctuation. Roll dice over the range for the actual percentage. That is, if the range is +/-30%, that is a 60 point range. Use d6 to obtain the fluctuation: 1=+30%, 2=+20%, 3=+10%, 4=-10%, 5=-20% and 6=-30%. More refined percentages are not necessary.

Example: A figure decided to travel due north for 100 miles at a speed of 5280 feet/minute at the ethereal interface between earth and air. There is a 90% chance of distance distortion and a 95% chance of

speed distortion. If he rolls 71 and 66, then both distortions come into play. The magnitude is measured and -10% and +20% are obtained. Thus, actual distance is 100 miles minus .1 (100), or 90 miles, at a speed of $5280 + .2(5280) = 6336$ feet/minute. This result will assume that our traveler makes no stops for observation and that he/she/it could see no major point of reference during travel (due to blurring: see foregoing). To the traveler it seems like 100 miles at 60 miles/hour! As a further example, if the traveler had traveled "long," let's say plus 20% for a distance of 120 miles, he/she/it could have traveled right out over an ocean and never know it until he stopped.

You might say to yourself that no one in their right mind would risk such errors to travel this way if distortion is so very likely. (Note that distortion is just as likely if the character plays "cute" and says he/she takes only a few steps.) However, as a figure makes more trips his/her/its chance to experience distortion decreases.

For every full trip, that is, entrance and exit from the Inner Planes, the figure will experience these changes in distortion:

1. The likelihood of a distortion decreases by 2% per full trip until the chance of error is only 2%.

2. The magnitude of distortion decreases by 2% per full trip until the maximum distortion is only 1%.

Thus, if a figure who has made 30 ethereal voyages attempts speed of 2000 feet/minute, his chance of distance distortion is $80 - (2(30)) = 20\%$, for speed distortion $80 - (2(30)) = 20\%$. If distortion does occur it will be only 1%, since $50\% - 2(30) = -10$ but the minimum distortion is stated as 1%.

Players who frivolously test travel to reduce distortion are tempting the ether cyclone, as well as random monsters. Trips must be a reasonable distance and not just a few feet. At least 1 mile must be covered to be credited as a trip. Almost anything encountered in the Inner Planes should be considered as an experienced traveler (90% chance). Deities, Devils, Demons, Bahamut, Tiamat, Ki-Rin, Djinni, Efreet and Elementals never make any errors and experience no distortions.

Travel on the remaining Inner Planes is just as likely to produce distortions.

Spell Effects Within a Plane

The Dungeon Master may want to figure this one out for him/herself. One method of dealing with spells cast within the Inner Planes is supplied here for your consideration.

Spells are of different types (see any individual spell in the *PHB*): Conjurations or Summonings, Enchantments or Charms, Altera-

tions of Matter, Alterations of Energy (I have split up "Alterations" into these two categories), Necromancy, Abjurations, Evocations and Invocations, and Illusions or Phantasms. Depending upon the type of spell being used (or the spell-like function in a magic item) it will be enhanced, reduced, or remain unchanged when employed on an Inner Plane.

Chart H
Changes in function of spells on the Inner Planes

Spell Type	Air	Water	Fire	Earth	Positive	Negative	Ethereal
Conjuration or Summonings from the given Plane	Enhanced	Enhanced	Enhanced	Enhanced	Good Enhanced	Evil Enhanced	Enhanced
Conjurations or Summonings from another Plane	Reduced	Reduced	Reduced	Reduced	Evil Reduced Backfire 65%	Good Reduced Backfire 80%	Failure 70%
Enchantments on those of the given Plane	Failure 75%	Failure 75%	Failure 75%	Failure 75%	Failure 95%	Failure 95%	Failure 60%

Chart H
Changes in function of spells on the Inner Planes

Spell Type	Air	Water	Fire	Earth	Positive	Negative	Ethereal
Enchantments on all others	Backfire 30%	Backfire 20%	Backfire 40%	Backfire 30%	Failure 25%	Failure 35%	Failure 30%
Alterations of Matter	Enhanced	Reduced	Reduced	Reduced	Backfire 70% 6d6	Backfire 40% 3d12	Backfire 45% 6d8
Alterations of Energy	No Change	No Change	No Change	No Change	Good Enhanced	Evil Enhanced	Enhanced
Necromancy	No Change	No Change	No Change	No Change	Evil Failure 90%	Good Failure 90%	
Abjuration	No Change	No Change	No Change	No Change	Cure Double	Cause Double	Backfire 35%
Evocations:	No Change	No Change	No Change	No Change	Cause Failure 30%	Cure Failure 30%	
of Gases	Duration half	Duration half	Duration half	Duration half	Failure 30%	Failure 30%	Reduced
of Lightning	Enhanced	Failure	Backfire 90%	Failure	No Change	No Change	Backfire 30%
of Fire	Enhanced	Enhanced	Failure	Failure	Enhanced	Reduced	Backfire 70%
of Cold	Reduced	Failure	Enhanced	No Change	Enhanced	Reduced	Backfire 40%
of all others	No Change	Reduced	Failure	Reduced	Reduced	Enhanced	Backfire 10%
Illusions	No Change	No Change	No Change	No Change	No Change	No Change	No Change
	Reduced	Failure 80%	Failure 40%	Failure 60%	Failure	Failure	Failure

Key

Reduced

This spell is somehow less effective on the given Plane. A 25% or 50% reduction is suggested in Range, Area of Effect or Duration. Hit Dice of damage is not affected. The reduction can be static (e.g., always a 50% range reduction) or variable, but only one parameter should change per spell. The DM will decide, or dice for, the reduction.

Enhanced

This spell is somehow more effective on the given Plane. A 25% or 50% increase in Range, Area of Effect or Duration is suggested. See foregoing.

Backfire

The spell is reversed to some major degree if the percent chance given is generated. The DM must decide on the particulars of the malfunction. If the percent chance is not generated the spell functions normally. Some Backfiring spells do automatic damage to the

spell caster. If that might occur, a quantity and size of dice are given (e.g., 3d6 would be three six-sided dice of automatic damage).

Good or Evil

On occasion the alignment of the caster will cause a reduction, an enhancement or a backfire. If such is the case, the alignment (Good or Evil) will precede the result.

Cure or Cause

Cure applies to all spells that revive or revivify except those dealing with poisons. Cause applies to the reverse of Cure spells. The curing or damage potential might double or a chance of utter failure might occur.

No Change

The spell functions normally, just as it would on the Prime Material.

Failure

The spell fails utterly. If a percent chance for failure is given and it is not generated, the spell functions normally.

Spells cast on the Inner Planes as well as on the Prime Material might cause holes to open between Planes. These can be called Rifts, Doors or Warps. They are most likely to occur when too many spells of the same or similar types are cast in too small an area. This is especially true of relatively permanent spells like Continual Light/Darkness, any Symbol, any Glyph of Warding, Explosive Runes, Guards and Wards, Invisible Objects, Wizard Locks, Leomund's Traps, Fire Traps, Snares, etc. When such a rule is used it cuts down on the defensive magical traps in any small area, whether they are created by a non-player character or a player character.

Chart I

Permanent Spell Density Spells per 100,000 sq. ft.*	Chance of a:		
	Rift	Door	Warp
1 or 2	0	0	0
3	2%	0	0
4	5%	0	0
5	9%	3%	0
6	14%	7%	4%
7	20%	12%	9%
8	27%	18%	13%
9	35%	25%	19%
10	44%	33%	26%
11	54%	42%	34%
12	65%	52%	43%
13	77%	63%	53%
14	90%	75%	64%
15 or more	99%	88%	76%

*100,000 square feet measured so that each side of the measured area is at least 200 feet in length.

The percent chance given is per day per type of "holes." Thus, if seven spells of a permanent nature were placed in a large temple measuring 200 x 500 feet on its ground floor (note: Multiple levels of such a temple are calculated separately), there would be a 20%, 12% and 9% chance of each type of a "hole." Three separate rolls would be made for 20%, 12% and 9%. The first to occur (if any) would cause the remaining roll(s) to be cancelled for that day.

The duration of each "hole" would be from 1-20 rounds per spell within the 100,000 square feet. Thus, in the example above, if a 20 or less were rolled in the Rift category a Rift would appear. It would last for from 7 to 140 rounds, then disappear. On the next day all three types of "holes" would be checked again.

A Rift would allow ethereal creatures or those from the Positive or Negative Planes to step through voluntarily to the Prime Material. Elemental creatures must be in one of those planes to step through. In like manner, a person on the Prime Material might step through into the Ethereal Plane or the Positive or Negative Material Planes. The Rifts are absolutely invisible from the Prime Material. Anything stepping through has a 60% chance to instantly negate the Rift and close it tight. Naturally the Rift might again open in 24 hours, but it might be located elsewhere within the 100,000 square feet. Rifts are slightly visible from the Inner Planes (use the chart on page 60 of the *DMG* as if observers were 2 levels higher and had 2 more points of intelligence.).

A Door is a more serious Rift. Anything approaching a Door (within 100 feet) has a chance to be sucked into the other plane. A saving throw versus magic applies. Monsters sucked into the Prime Material are more likely to be hostile. A Door might open to an Elemental Plane. Passing through a Door will instantly close it 50% of the time.

A Warp requires anything passing within 200 feet of the Warp to

make a saving throw at -3 to avoid being spit out into the other Plane. 10% of all Warps allow for no saving throw and objects up to 27,000,000 cubic feet (300 feet on a side) can be sucked into the other plane. Small buildings could easily vanish. Note that the object must be moved as a whole, so that if an object were too large it would be immune to being sucked through in part. Roll 3d% and cube the result for the volume of material that can be sucked through by these one-in-ten Warps. A Warp is so serious that if one opens, a figure

from the Astral Plane or an Outer Plane might come to close it (80% chance!). Warps into the Positive are likely to draw Ki-Rin, Titans, Couatls, Angels, and other Good beings. Warps into the Negative are likely to draw Demons; Devils, Vampires, Nightmares, Night-hags, Ghosts, Liches and other Evil beings. Beings so summoned are never friendly to the person who caused the Warp to occur. Passing through a Warp will instantly close it 40% of the time.

Magic Items that Might be Altered on the Inner Planes

Items that produce spell-like effects operate like the spells already given; i.e., a Fireball from a Wand of Fire would be an

Evocation. Given on the following chart is the chance of the item failing, backfiring, being enhanced, being reduced, etc., depending upon the Plane it is being used on.

Chart J
Changes in the function of magic items on the Inner Planes

Item or class of items	Air	Water	Fire	Earth	Positive	Negative	Ethereal
Potions (Duration):	+50%	-50%	-25%	No Change	No Change	No Change	-50%
Fire Resistance	No Change	No Change	Failure	No Change	No Change	No Change	No Change
Undead Control	No Change	No Change	No Change	No Change	Enhanced	Backfire 6d6	Reduced
Heal, X-Heal	No Change	No Change	No Change	No change	Doubled	Halved	No Change
Protection scrolls	Fail 90%	Fail 70%	Fail 80%	Fail 70%	Fail 20%	Fail 95%	Fail 65%
Rings							
Djinni	25% summon a Noble	Fail 100%	Fail 100%	Fail 90%	10% Summon a Noble	Backfire 70% 3d12	No change
Elemental Control	Backfire 85% 3d8	Backfire 90% 4d6	Backfire 70% 5d4	Backfire 50% 2d20	Fail 100%	Fail 100%	No change
Fire Resistance	No Change	No Change	Failure	No Change	No Change	No Change	No Change
Free Action	Enhanced	Enhanced	Fail 70%	Fail 90%	Fail 100%	Fail 85%	No Change
Wish	No Change	No Change	No Change	No Change	Enhanced for Good, Backfire Evil 90%	Enhanced for Evil, Backfire Good 90%	No Change
Protection	-1	-1	-1	-1	+1	-2	No Change
Regeneration	No Change	No Change	No Change	No Change	50% faster	50% slower	No Change
Shooting Stars	Backfire 20% 3d6	Fail 95% 3d8	Enhanced	Backfire 10% 2d6	Reduced	Enhanced	No Change
Spell Turning	No Change	No Change	No Change	No Change	Fail 100%	No Change	Backfire 70% 2d8
Telekinesis	Fail 100%	Fail 100%	Fail 100%	Fail 100%	Reduced	Reduced	Reduced
X-Ray	Fail 100%	Fail 100%	Fail 100%	Fail 100%	Backfire 100% 2d20	Backfire 100% 2d20	Fail 100%
Rod of Lordly Might	-1	-1	-1	-1	No Change	No Change	-1
Rod of Resurrection	Fail 40%	Fail 40%	Fail 40%	Fail 40%	+10%	-20%	NL Change
Staff of Striking	-1	-1	-1	-1	No Change	No Change	-1
Staff of Withering	No Change	No Change	No Change	No Change	Fail 75%	Double Effects	No Change
Detection Wands	Fail 35%	Fail 45%	Fail 40%	Fail 30%	Fail 90%	Fail 90%	Fail 60%
Books, Manuals, etc.	Fail 80%	Fail 85%	Fail 90%	Fail 95%	Enhanced	Reduced	Fail 40%
Armor	-1	-1	-1	-1	No Change	No Change	-1
Weapons	-1	-1	-1	-1	No Change	No Change	-1
Sword, Flame	-1	-2	-1	+1		+1	No Change
Sword, Nine Lives	No Change	No Change	No Change	No Change	+1	+2	No Change
Sword, Frost	No Change	+1	-2	-1	+1	-1	No Change
Sword, Defender	-2	-2	-2	-2	+2	-2	-2
Sword, Holy Avenger	No Change	No Change	No Change	No Change	+3	-3	No Change
Sword, Life Stealer	No Change	No Change	No Change	No Change	-2	+2	No Change
Sword, Vorpal	-1	-1	-1	-1	-2	+2	No Change
Sword, Cursed	-1	-1	-1	-1	+1	-1	No Change

Note: Weapons only +1 to hit and damage can become effectively "non-magical" on the Inner Planes if they are -1. Weapons +2 can also be wiped out in the same manner. Additional plusses add on to the plus the weapon already has on the Prime Material. Any specifically named sword is altered per its individual listing only and is not cumulative with "weapons" in general.

Arrow, Slaying	Fail 90%	Fail 90%	Fail 90%	Fail 90%	Fail 100%	Fail 100%	Fail 75%
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Items that Extend Across Plane Lines

Only magical weapons can extend across plane lines. A +3 weapon is needed to extend into the Ethereal Plane. A +2 Good weapon will reach into the Positive Material, as will a +3 unaligned weapon or a +4 Evil weapon. A +2 Evil weapon will reach into the Negative, as will a +3 unaligned weapon or a +4 Good weapon. A

+4 weapon, regardless of alignment, is needed to reach into the Elemental Planes.

Strength bonuses to hit and damage do not apply, nor does the weapon's basic damage range. Thus, if a creature on the Prime Material tried to hit a Ghost on the Ethereal Plane with a +3 weapon he/she/it might succeed but only 3 points of damage would be

scored to the Ghost regardless of the creature's strength or the weapon's damage range.

Special weapons do not operate across plane lines for the purposes of powers or abilities. Thus, a +3 sword could not Detect Magic in the Ethereal. A Sword of Sharpness could not sever a limb of a Groaning Spirit in the Ethereal Plane.

What do the Planes Look Like?

Elemental Plane of Earth: Soils are translucent, though they may be differently colored. Rock and mineral formations are solid (cannot be seen through or passed through) if they are over one cubic foot in volume. Pebbles and the like can be passed through and seen through. Large rock formations might require *Passwall* or *Phase Door* spells. Either spell would produce much longer tunnels on the Elemental Plane of Earth than on the Prime Material.

Elemental Plane of Water: This is fairly obvious, but you might wish to allow daylight from "above" to be a factor in visibility. Ethereal "fish" and other life might exist in this plane. Such living things could be harmful, helpful or innocuous.

Elemental Plane of Fire: While on the Plane, heat will not harm a traveler. Fireballs, Produce Fire, etc. are useless. The Plane includes lava as well as the hot rock surrounding the lava and the caverns and spaces in the area. All can be passed into and seen into fairly easily. Lava flows might be sentient, and limited psionics might be inherent in especially large, hot flows.

Elemental Plane of Air: Clouds have substance to them for the sake of visibility, though most can be passed through just as on the Prime Material. However, clouds housing Djinni, Cloud or Storm Giants, Ki-Rin, some Dragons, etc. are as solid as stone. These clouds, almost always crowned by castles, can be made invisible from the Prime Material so that they can float over a town and not be seen at all. They can be passed through as if they were normal clouds if the owner of the castle so wills it. Some large cloud islands might contain vast dungeons.

Ethereal Plane: A gray, vaguely cloudy area. Mists are the rule and fogs are common. The ether itself has no landmarks whatsoever within it. Visibility into other planes is limited (see foregoing) even for an immobile observer. Visibility is poor in the sense that everything seen is at a "soft focus." This prevents too much action of a detailed nature when observing. The other senses, touch, taste, hearing and smell, do not cross plane lines.

Positive Material Plane: The area is full of light. Bright crystals (they are not gems) abound. The ground is crystalline, either transparent or translucent with some few crystals being opaque. All crystals are pastel in color, white or clear. A few (3%) will cast or hold *Light* spells if brought back to the Prime Material. These crystals appear no different than the others. If they are taken to the Negative Material Plane they will instantly explode for 8d8 points of damage in a 20-foot radius.

The Positive is the powerhouse for good. Evil figures are almost never there (less than .5% chance). Undead cannot enter. There are landmarks of crystal (hills and mountains), but they are very hard to

navigate by. At a distance of over one mile, tricks of color change come into play so the landmarks might be mistaken for some nearby hill or mountain. Flying over them makes navigation virtually impossible.

Some crystals are actually alive and are capable of movement via *Dimension Door* or *Levitation*. Such creatures have very high armor classes (-2 to -8) and are all highly intelligent (17 to 19). They can cast some spells, including the *Sunburst* described in the *Wand of Illumination*. All are of Good alignments. They vary from 7 to 24 Hit Dice. Their purpose in being is unclear but it somehow has to deal with maintaining the powerhouse and fostering Good.

Eddies and Whirlwinds might appear at the place where the plane is powering a Good spell or a *Continual/Light, Dancing Lights, Light* spell, etc. Such eddies can act as Rifts and can draw a figure through (7% chance) if one were to step into the eddy. Otherwise, if a Rift does not open, the figure must make a saving throw. Failure will deal out 2d6 points of damage.

Viewing things on the Prime Material is possible but very difficult. Unless the viewed area is very bright (sunlight, full daylight, *Continual Light* or a *Light* spell) the light from the Positive Plane will totally mask sight into the Prime.

Viewing into the Negative or Elemental Planes is impossible.

The Negative Material Plane: The area is quite dark but visibility is still reasonable. Dull reds, blues, violets and purples color the sky and blend in swirls of color that change and shift constantly. The Negative abounds in black polished crystals such as coal and obsidian. Marble-like rock as well as some forms of quartz are also common. Veins of gold sometimes can be found.

Undead can access this plane easily, though they are still primarily tied to the Prime Material. Undead are immune to silver weapons on the Negative but magic weapons will hit them. Some undead can cross over fully to the Negative without penalty (Ghosts and Liches) while others who have crossed over (Vampires, Spectres, Shadows and Wraiths—no Wights) are seeking a way back to dual identity. The way back, for these latter undead, is to touch a living creature. Undead cannot drain anything from a living figure on the Negative Plane with them, but if they can cast spells or have other powers they can employ them here, as limited by the plane itself. All Undead fully on the Negative Material regenerate just as a Vampire does, so they do have some advantage by being here.

There are creatures of the Negative Material Plane. Some are rock-like, similar to the crystalline forms of the Positive Material Plane. Demons and Devils can sometimes be found on the Negative serving some powerful Vampire or Lich. Cities and castles of pure evil exist here.

Space Travel

Space travel is possible via the ether. The ether extends between bodies in the solar system and from solar system to solar system. Once out of the boundaries of the atmosphere (the Exosphere probably extends to an altitude of 1000 miles—the Positive and Negative Material Planes as well as the Elemental Planes of Air end at that point), the "fogs" begin to clear and the stars can be clearly seen—as well as passed through via the ether. Movement becomes very rapid and acceleration to a speed beyond the planetary limit of 8800 feet/minute is easy. Speeds allowed are as follows:

Within a Solar System (i.e. within about four billion miles of the sun) a speed of 186,000 miles per minute can be achieved.

Beyond the Solar System a speed of 1,860,000 miles per second is possible! (Note: For those into Star Trek, 1.86×10^6 miles/second is Warp Factor Two.)

While that sounds very fast consider a trip to a star 4.4 light years away. This is a distance of $4.4(365(24(60(186,000)))) = 25,809,062,400,000$ miles or 2.581×10^{13} . Speed is 1.85×10^6 miles per second for the trip, which puts travel time at $\frac{2.581 \times 10^{13}}{1.86 \times 10^6} = 1.388 \times 10^7$ seconds or 160.64 days.

There is a chance of angular distortion on the magnitude of $.01^\circ$ to a full 1° in such a trip. $.01^\circ$ on this particular trip would be 4.50 × 109 miles!

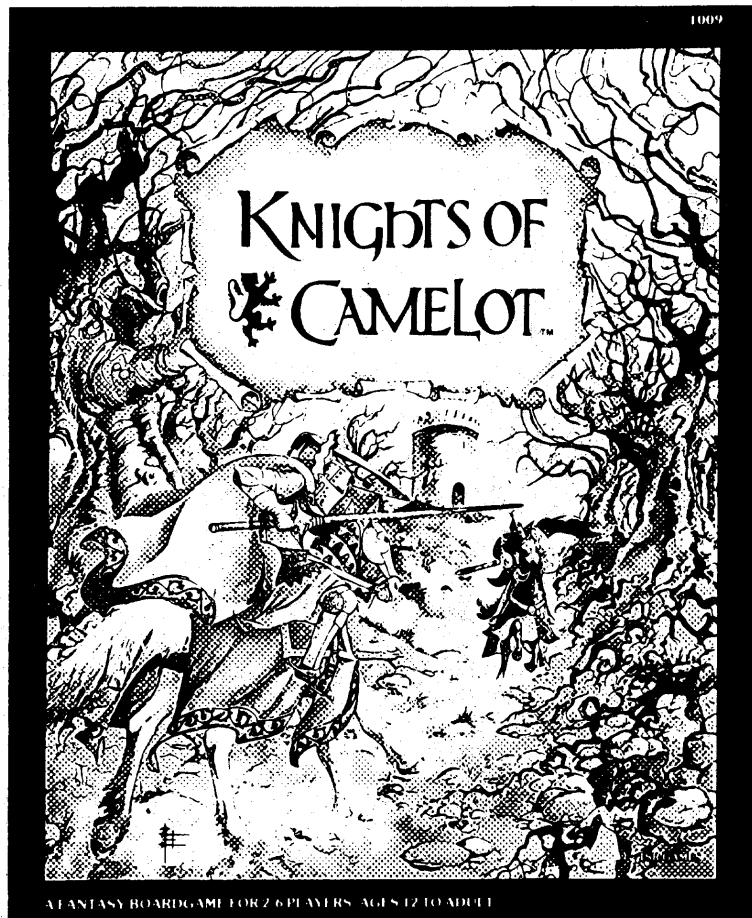
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GIANTS IN THE EARTH

CLASSIC HEROES FROM FICTION & LITERATURE

Tom Moldvay
INTRODUCTION

The purpose of this article is to add an element of novelty and unknown danger to the DM's high-level encounter table, and to give players a chance to actually meet up with heroes from their favorite fantasy books. The referee is advised to use these characters with discretion. They are a lot of fun to run, and the players should have an interesting time dealing with them.

Poul Anderson's
TAUNO KRAKEN'S-BANE

Half elf: 8th-level Ranger
ALIGNMENT: Chaotic good
HIT POINTS: 71
ARMOR CLASS: 4
NO. OF ATTACKS: 3/2
DAMAGE/ATTACK: 1-6 (+4)
or 1-4(+3)
HIT BONUS: +2
MOVE: 12"
PSIONIC ABILITY: 62
ATTACK/DEFENSE MODES:
B,DF/F,H
STRENGTH: 18/55
INTELLIGENCE: 13
WISDOM: 14
DEXTERITY: 18/22
CONSTITUTION: 17
CHARISMA: 15



Tauno is the son of Vanimen, king of the Liri tribe of Sea elves, and Agnete Einarsdatter, a noted beauty from the town of Als on the Baltic coast of Denmark. When Tauno was 21, his underwater home was destroyed by a powerful exorcism conducted by an ambitious, fanatical Christian priest. The Liri fled from their ancient home to wander the seas in search of a new refuge. Tauno stayed behind to wait for his brother and two sisters, who were out hunting.

Tauno's youngest sister was Yria, who was barely adolescent. Yria was too young and too frail to survive the harsh conditions of underwater life without a home city. Tauno, his brother Kennin, and his sister Eyjan took Yria to Als. Yria was baptized and christened Margrete. At the moment of baptism, Yria became a souled creature and lost all her past memories.

Tauno, Kennin, and Eyjan set out to find the rest of the Liri tribe. In the course of their adventures, they trapped a kraken in a huge fishing net and killed the giant squid. During a fight with a shipload of brigands, Kennin was killed. With the help of friendly dolphins, Tauno and Eyjan avenged Kennin's death.

Tauno and Eyjan eventually wandered to Greenland, where they were captured by members of one of the Norse colonies. To free Eyjan, Tauno was forced to kill a tupilak, an enchanted sea monster powered by an Eskimo curse.

When Tauno and Eyjan finally found the Liri tribe, they discovered that the entire tribe had been baptized and were now souled creatures who cared nothing for the old ways of Fairie. Eyjan joined the tribe in baptism, but Tauno refused.

Tauno had fallen in love with a vilja, a type of spirit housing the mind of a maidenly suicide. Tauno, in turn, was loved by Ingeborg

Hjalmarsdatter, a human prostitute, who had long been Tauno's friend and had shared many of his adventures. Ingeborg and the vilja voluntarily merged to become a creature of Fairie, an unsouled creature like Tauno (treat as an AD&D Nymph).

Tauno and the Ingeborg nymph succeeded in leaving earth for another world which was kinder to the beings of Fairie. They will always be encountered together. The nymph's spells should deal with powers over air and water. Tauno, of course, can gaze at her without risking blindness.

At a distance, Tauno can pass for a typical dark-haired Dane, though a close inspection will reveal a faint green tint to his skin and hair. He wears sharkskin leather armor. Tauno usually favors a trident as a weapon, but he is also an adept knife fighter.

Tauno has the psionic disciplines of Animal Telepathy (8th level mastery, sea animals only), Detection of Magic (6th level mastery), and Sensitivity to Psychic Impressions (4th level mastery). As an 8th-level Ranger (whose area of expertise is, of course, the sea) Tauno receives one first-level Druid spell. His preferred spells are: *Predict Weather*, *(Sea-)Animal Friendship*, *Pass Without Trace*, and *Purify Water*. Besides all normal half-elf powers, Tauno can breathe under water, and can move equally well on land or underwater.

Tauno is friendly toward Tritons, Mermen, and Sea elves. He is unfriendly toward Sahuagin, Lizard men, and Ixitxachitl. Tauno is a close ally of both Dolphins, and Silkie (see Dragon's Bestiary, Dragon issue #41).

BIBLIOGRAPHY: *The Merman's Children* (hardback, Berkeley Publishing Corporation) by Poul Anderson.

Robert Adams'

SIR GEROS LAHVOHETTOS

9th-level Fighter

ALIGNMENT: Lawful good
HIT POINTS: 83
ARMOR CLASS: -1
NO. OF ATTACKS: 3/2
DAMAGE/ATTACK: 1-8 (+3)
HIT BONUS: +1
MOVE: 6'/15"
PSIONIC ABILITY: 34
ATTACK/DEFENSE MODES:
B,E/G,I
STRENGTH: 18/21
INTELLIGENCE: 15
WISDOM: 12
DEXTERITY: 17
CONSTITUTION: 17
CHARISMA: 14



Geros Lahvohettos is the son of a majordomo, and an herb gardener. Young Geros became valet to the lord's heir Ahndros. One night Ahndros and several friends were ambushed by rebels at a bridge. Before the trap closed completely, Geros was told to ride back to a nearby castle for help. Geros was given a raw-boned mule to ride and an old boar-spear for defense.

Geros was terrified. He had fantasized about being a warrior but had never really expected to handle a weapon. The only reason he didn't drop the boar-spear was because it belonged to a nobleman

and he was afraid to lose it. And the only reason he didn't flee in panic was because he was already heading for the nearest safe refuge.

Geros was almost to the castle when three rebels jumped out of the shadows to block the road. By the time Geros saw them, it was too late to turn away; his best hope of survival was to ride through them as fast as he could. Geros was such a novice with weapons that he swung the boar-spear with two hands, like a club. Luckily, his opponents were no better trained than himself. By sheer accident, Geros killed two foes while his mule trampled the third.

At the castle, Geros was given a hunting horse to replace his spent mule, and a heavy cavalry saber in place of the boar-spear. Geros, still petrified with fear, led the rescue party to the bridge. When they approached the fighting, the horse panicked at the battle din and Geros lost control of his steed. It charged straight toward the thickest concentration of enemy soldiers. All Geros could do was hang on, swing his saber wildly, and pray. Again, more by accident than design, Geros slew several foes until he was knocked unconscious by a low-hanging tree limb.

Geros woke to find himself being hailed by friendly warriors, who believed Geros had purposely led the charge.

In the next several months, the rebellion grew, and every able-bodied fighter was needed to put it down. With his reputation, Geros had no choice but to follow the army. He quickly became an expert in handling weapons, because he practiced every spare chance he got. As Geros put it: "I realized that there was no way I could wriggle out of the situation, and being a born coward, I wanted to stay alive. And the only way a warrior can be reasonably certain he'll survive his next battle is to make himself a master of his weapons."

Geros became a master swordsman. Even so, he is so terrified of battle that it is not uncommon for him to soil his plate armor. As frightened as he is of battle, Geros is even more scared of losing his reputation. To cover his cowardice, Geros leads every charge and is always in the forefront of battle. Since he is always scared, Geros does not recognize degrees of fright, and often performs deeds of valor that other men shrink from. His heroic deeds continually bring Geros new honors, but he can never understand why other men continue to think him brave when he knows he is a coward.

Geros has the psionic discipline of Animal Telepathy, in a limited form which works only with warhorses and the great cats. If encountered in the wilderness, Geros will be riding an intelligent war horse with which he can telepathically communicate (treat as a Paladin's war horse with respect to hit points and damage done). There is a 50% chance that Geros will be accompanied by a war cat (treat as a Tiger from the *Monster Manual*, but with intelligence and limited telepathy).

BIBLIOGRAPHY: *Revenge of the Horseclans* (paperback, Pinnacle Books), *A Cat of Silvery Hue*, *The Savage Mountains*, and *The Patrimony* (paperbacks, Signet Books), all by Robert Adams.

Gordon R. Dickson's

JAMES ECKERT/GORBASH

0 level teaching assistant/10 HD Dragon

ARMOR CLASS: 0

MOVE: 9"/24"

HIT DICE: 10

HIT POINTS: 50

NO. OF ATTACKS: 3

DAMAGE/ATTACK:

1-8/1-8/4-24

SPECIAL ATTACKS: Nil

SPECIAL DEFENCES: Nil

MAGIC RESISTANCE:

Standard

INTELLIGENCE: Exceptional

ALIGNMENT: Neutral (good)

SIZE: L (50' long)

PSIONIC ABILITY: Nil



James Eckert was a teaching assistant in history at Riveroak College. His fiancée, Angie, worked for a professor experimenting

with a machine to induce and enhance astral projection. By accident, she teleported to another world while concentrating on the key word: dragons.

James was persuaded to try the machine at a lower power level, hoping to discover exactly where Angie had gone. He ended up with his mind in control of a large adult gray dragon-while his body was still back at Riveroak College.

In this new world, dragons look similar to dragons in the *Monster Manual*, except that all dragons are gray, and none of them possess breath weapons. Human knights tend to hunt down dragons, and humans are known to dragons as georges (after St. George, the dragonslayer).

To the human inhabitants of this new world, James is known as Sir James, Baron Riveroak. Their logic is that no one would bother ensorcelling a commoner's mind into a dragon—hence, James must be noble. To the dragons, James is known as Gorbash, which is the name of the dragon whose body he now possesses.

The arrival of Angie and James has upset the balance of forces in the world. The Dark Powers hope to make use of this upset to strengthen their position. To rescue Angie from the Dark Powers, James Eckert/Gorbash must defeat the minions of the Dark Powers who are holding her prisoner. By so doing, he will build up enough credit with the Auditing Department that both he and Angie will end up in the same world in their rightful bodies.

When encountered, there is a 50% chance that James Eckert/Gorbash will be accompanied by Gorbash's grand-uncle Smrgol, a large, very old gray dragon with 80 hit points. There is also a 50% chance that James Eckert/Gorbash will be accompanied by Aragh, an English Wolf. An English Wolf is an intelligent, giant wolf. Aragh speaks with a slight English accent, talking much like an 18th- or 19th-century country squire. He has 8 HD and a bite attack which does 2-16 points of damage. Aragh is Neutral (good), with an armor class of 5, and moves 18" per turn.

BIBLIOGRAPHY: *The Dragon and the George* (paperback and hardback, Ballantine Books) by Gordon R. Dickson.

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ORVAR-ODD**21st level Fighter**ALIGNMENT: *Lawful Good*

HIT POINTS: 115

ARMOR CLASS: -5

NO. OF ATTACKS: 2/1 or 3/1

(bow only)

DAMAGE/ATTACK: 2-7 (+ 7)

or 1-6(+3)

HIT BONUS: +5 (mace) or +4

(normal arrow)

MOVE: 9"

PSIONIC ABILITY: Nil

STRENGTH: 18/23

INTELLIGENCE: 14

WISDOM: 13

DEXTERITY: 18/00

CONSTITUTION: 17

CHARISMA: 11



Odd, like many Norse heroes, has a fair share of non-human blood. His grandfather, Ketil Haeng (Ketil Trout), was the son of Hallbjorn Sea-Troll and the grandson of Ulf Uarge (Fearless Wolf, a name implying werewolf shapechanger blood). Ketil journeyed to Finnmark, where he killed Gusi, King of the Finns, and gained possession of three magic arrows which he passed on to his descendants. Ketil's son Grim Loddinkinn married Lophoena, the daughter of Harold, a chief of Viken. Their son Odd was born on the farm Berurjod in Jaeren. At an early age Odd was already an excellent bowman. Because of his prowess with a bow, and the feats he performed with the magic arrows he inherited from his father, he earned the name Orvar-Odd (Arrow-Odd).

It was prophesied that Odd would meet his death from the skull of the horse Faxi. Odd and his friend, Asmund, killed Faxi and buried the horse deep under a mound. Nevertheless, Odd left Berurjod and vowed never to return, lest the prophesy be fulfilled. Because of the prophesy, Odd hates fortune telling with a fanatical paranoia. He will attack any party member who attempts an *Augury*, *Divination*, *Speak with Dead*, or *Commune* spell, or any spell which could be interpreted as fortune telling in any way.

Odd first became famous by journeying to Permia on the banks of the river Dvina. He won a fortune from the Lapps but lost it when he was blown off course on the way home. Odd landed among the islands of the giants, who tried to keep him from sailing. Odd eventually tricked them, and fought his way back to Norway.

Odd next challenged the greatest Vikings he could find to prove that he was more powerful than they were. He conquered Viking after Viking until he met Hjalmar the Fearless (also called Hjalmar the Haughty). Hjalmar and his men put up such a good fight that he and Odd eventually declared a truce, giving up the struggle and becoming good friends. Hjalmar and Odd roved the northern waters together until Hjalmar was killed in the battle of Samsey Island—of which Odd was the only survivor (see also Heidrek, below).

The arrows of Gusi have the remarkable virtue of always hitting the mark. Unless forcibly prevented, they will magically pass right through a victim's body and return to the owner (allow one round for the return of the arrows—before they can be fired again). With respect to damage, treat the arrows of Gusi as +3.

Orvar-Odd fights with a Mace +4. He has won many a battle with his mace, including the battle of Samsey, where he slew eleven berserker brothers singlehandedly. Odd can also fight with sword and two-handed axe, but prefers his mace.

Odd avenged the death of his boyhood friend Asmund by raiding the Irish. He was prepared to carry off the king's daughter Olvor by force but was persuaded to wait for one year. In return, Olvor gave him a magical shirt. When Odd returned to pick up the shirt, he decided to marry Olvor. He remained with her for three years, helping her father rule Ireland; until wanderlust overcame him and he took up the roaming life again. Odd's magical shirt gives the protection of Plate Mail +2 without its weight. The magical shirt also affords protection

GIANTS IN THE EARTH



against fire (treat as a *Ring of Fire Resistance*), evil (treat as *Protection from Evil* spell), and hunger.

Orvar-Odd is over six feet tall with a slightly non-human cast to his features which is barely noticeable. His troll blood shows up in another of Odd's powers: Odd is destined to live for 300 years. He rejuvenates himself by completely covering his old body with bark and taking the name of Barkman. As Barkman, he wanders through the wilds until he comes to a king's hall, where he meets a series of challenges. After

winning every contest, Barkman strips off the bark and reveals a now-young Odd dressed in the finest of clothing.

With his Sea-Troll heritage, it is not surprising that Odd can summon fair winds whenever he desires (unless thwarted by a more powerful magic). Having once left his home, Odd is destined to wander, growing restless when he spends too much time in any one place. While Odd has somewhat outgrown the constant need to prove who is the best fighter, there is still a 30% chance that he has sought out the party to challenge the best Fighter in it.

SOURCE: *Arrow-Odd: A Medieval Novel*, translated by Paul Edwards and Hermann Palsson (hardback, NYU Press).

HEIDREK

15th level Fighter

ALIGNMENT: *Lawful Evil*

HIT POINTS: 95

ARMOR CLASS: -1

NO. OF ATTACKS: 2/1

DAMAGE/ATTACK: 1-8 (+7)

HIT BONUS: +5

MOVE: 7"

PSIONIC ABILITY: *Nil*

STRENGTH: 18/17

INTELLIGENCE: 13

WISDOM: 9

DEXTERITY: 17

CONSTITUTION: 17

CHARISMA: 8



Heidrek is famous more for owning the sword Tyrfring than for his own deeds. Tyrfring was forged (under duress with death-threats) by the dwarves Dulin and Davlin, for Svafrlami, the grandson of Odin. The hilt and handle of Tyrfring are made of gold. The sword will never rust and cuts through iron as if it were cloth. The sword has been cursed by its dwarven makers. It must take a life each time it is unsheathed. With it, three infamous deeds will be performed. While the sword will normally bring victory, because of the curse, there is an 03% chance (per battle) that the sword will turn on its owner, never hitting, possibly falling from his hand.

The first time Tyrfring turned against its owner was when Svafrlami fought the berserker Arngrim. Arngrim snatched it up in battle and used it to cleave Svafriami in twain from head to foot.

Arngrim carried off Svafrlami's daughter, Eyfura, and made her his wife. They had twelve sons, all tall, strong, warlike berserkers. The eldest son, who inherited Tyrfring, was named Angantyr. When Ingeborg, daughter of King Yngvi of Uppsala, chose Hjalmar the Fearless as a husband over Angantyr, the berserker challenged Hjalmar to a holmgang fight on the island of Samsey.

Angantyr appeared with all his brothers. Hjalmar showed up with his friend Odd, known as Orvar-Odd. Odd fought and killed all eleven of Angantyr's brothers (See also Orvar-Odd, above). Hjalmar and Angantyr killed each other. Tyrfring was buried with the berserkers.

A short time after Angantyr's death, his wife Svava gave birth to a daughter, Hervor. When fully grown, Hervor showed her berserk heritage, forsaking womanly employment to fight as a Viking (taking the man's name Hervard). On one raid, she chanced across Angantyr's burial mound, which was easily sighted by the eternal flames which surrounded it. Hervor strode straight through the flames and down into the barrow. She summoned her father and uncles with diverse incantations and compelled them to give her Tyrfring, of which she commented: "I had rather possess Tyrfring than hold sway over all Norway."

Hervor eventually married Hofund, King of Glaesisvoll. They had two sons, Angantyr and Heidrek. Both were tall, strong, handsome men. Angantyr was gentle and winsome, and his father loved him best. Heidrek was malicious and spiteful, but his mother loved him best.

Once, during a great banquet, Heidrek taunted two men into a blood feud which ended with both of them dead. Hofund laid the ban of outlawry upon Heidrek for these actions. Heidrek vowed to cause

his father the utmost grief in return for the sentence. He drew Tyrfring, given to him by his mother, and killed Angantyr. This was the first infamous deed destined to be done with Tyrfring.

Heidrek became a captain of Vikings. He wanders and raids, outlawed from his home, waiting for Tyrfring to bring about two more infamous deeds and perhaps cause its owner's death once again.

Heidrek wears Chain Mail +1 and carries a Shield +1. Treat Tyrfring as a +4 sword with respect to damage. All armored opponents are base 8 armor class against Tyrfring (assuming a leather gambeson under normal armor). Steel shields and armor are useless against Tyrfring; only wood, leather, and non-iron metals such as bronze offer protection. Magical armor bonuses and Dexterity bonuses still apply as usual. Tyrfring also acts as a Sword of Sharpness, severing extremities on unmodified rolls of 18, 19, and 20.

DM's should keep in mind Tyrfring's curse. If it is drawn, someone or something must die, with Tyrfring's owner getting in the killing blow. If Tyrfring's owner isn't the victim, the lot must fall on someone else. There are also two more infamous deeds to be done with the sword. Should Tyrfring change hands, the curse follows the sword. The curse can only be lifted by the dwarves Dulin and Dvalin.

It should be noted that Heidrek and Orvar-Odd are in an undeclared state of blood feud. Odd owes Heidrek weregild sufficient to compensate for the deaths of Heidrek's eleven relatives, whom he slew. Since Hjalmar was Odd's partner, Heidrek may also claim compensation for the 'death of his grandfather, though, in that case, he would owe Odd compensation for the death of his partner.

Through Ogn Alfispengi, Heidrek and Starkad are distantly related. Egil Skallagrimson and Orvar-Odd are both descendants of Ulf Uarge, Ulf the Fearless. It is quite possible that the blood feud could spread to include Heidrek and Starkad on one side, with Odd and Egil on the other.

SOURCE: *Hervor's Saga* (sometimes titled *Heidrek's Saga*), an out-of-print medieval novel which includes fragments of poetry from an older, unwritten saga.

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CWA Con II

This group catches on quickly

William Fawcett

The Chicago Wargamers Association is a relative newcomer to the business of running conventions. CWA Con is a natural evolution from many other services (tournaments, lists of gamers, a newsletter, etc.) that the Association has been supplying for several years now.

Held at the College of DuPage in Glen Ellyn, Ill., on the first weekend in August, CWA Con II was attended by 850 paying gamers and over 100 dealers, judges, and staff. That was an increase of about 250 over the first gathering. The ease with which events were conducted and the obvious enjoyment of those attending showed that those who ran this convention have gained a large amount of skill in just two years. Tony Adams, the president of CWA, attributed this to "the continuing efforts of a lot of people, and plenty of advice from other groups as to what worked best for them." Tony said many of the procedures used were shown to CWA by members of the Metro Detroit Gamers, who ran Origins a few years ago and continue to stage MichiCon and WinterCon annually.

The facilities were appropriate and spacious. CWA placed most of the miniatures events at tables in the large cafeteria. The tables

were far enough apart to avoid crowding and present the rare opportunity to be a spectator at a wide variety of games simultaneously. Events were preregistered, but things to do were so plentiful that I heard very few complaints about there being nothing available to those who registered late or for just one day. Most events occurred where and when the extensive guidebook said they would, which was just as well, since the board listing changes was hard to read and off in one corner.

The only real problem with scheduling was that all *D&D* games were staged in the hallways of a nearby building. Tables were set up and the wide halls presented enough room, but any particular event was difficult to locate. The auction went smoothly but, perhaps reflecting the economy, there seemed to be more sellers than buyers.

The staff was to a man courteous, and even the College's janitors got in the mood and were pleasant and helpful. One brought his family the second day he was so intrigued with it all.

The Chicago Wargamers Association is open to all types of gamers and its newsletter is available separately. I am looking forward to next year's con and hope that CWA can maintain the high standard it has set for itself.

NANCON 88-III

Chained to the wall in Houston

Frank A. Joines

You sit down to play in the final round of the rather large *D&D* tournament. You are somewhat self-satisfied knowing that by even making it to the third round, you have surpassed three-fourths of the entrants. Your apprehension builds. You've heard about the third-round NANCON dungeons. Real killers! Finally the DM arrives and passes out the character record sheets. Can you believe it . . . twelfth-level characters! This is going to be a "cakewalk" after all!

The DM gives you a few minutes to pick your spells, then begins reading the scenario: "You find yourselves naked and chained to the wall of a dungeon below a temple. You have been stripped of your abilities. Your characters are now second level." The DM then hands out new character record sheets and asks, "What do you do first?" You can tell right off that this is going to be a real test of your playing abilities!

So began the start of the third round of the *D&D* tournament at NANCON 88-III over the July 4th weekend in Houston. As mentioned above, over three-fourths of the more than three hundred registrants in the *Dungeons and Dragons* tournament had already been eliminated from competition at this point. That is not to say, however, that those eliminated were left with nothing to do.

In addition to the *D&D* tournament, competitions were conducted in *Traveller*, *Kingmaker*, *Afrika Korps*, *Creature That Ate Shboygan*, *Superhero 2044*, *Ogre/GEV* and three days of miniatures competition.

There were a number of interesting activities in addition to the scheduled tournaments. "Uncle Ugly" John Carver (Flying Buffalo) introduced a number of players to the new boxed version of *Tunnels & Trolls* on Friday night, and Nolan Bond (Yaquinto Publications) had an equally large turnout for his Saturday night introduction of the new *Swashbuckler*. Lou Zocchi presented an excellent demonstration of his modular Basic/Advanced Fighter Combat system; and Radio Shack, in addition to providing the computer scoring system for the NANCON tournaments, had a large display of Radio Shack equipment in the lobby and had lines three and four deep all day long each day.

The most distinctive event of all was the NANCON-sponsored "Midnight Special," the Third Annual Nuclear War *Costume Contest* at midnight Saturday. There were 41 people around a 3'x3' spinner chanting "Nuke him 'til he glows" in unison. By 3:30 or so in the morning, half the players were bombed, with the rest hoarding population cards and Top Secret cards.

Mention should be given to the excellent job done by the NANCON staff. The creativity exhibited by Don Holson and his staff of DM's in the *D&D* tournament (Todd, Cindy, David, Bryan, Arthur, Randy, Sheldon, Richard, Ray, Leland and Edmund) helped make the tournament both interesting and challenging for the players. And not an ill word was heard about the *Traveller* scenario, prepared by Paul Sherr and his staff (Don, Tommy, Bill, Ceil and Brian). The NANCON registration staff included Frank Joines, Steve Nanny, Katie McLeod and Anna Lupin.

Recognition must also be paid to those companies who donated prizes, both as tournament prizes and as door prizes. Contributors this year include TSR Hobbies, Dragon Publishing, Avalon Hill Games, Simulations Publications Inc., Game Designers' Workshop, Gamescience, Flying Buffalo, Eisenwerk and Nan's Toys and Games.



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ICON V, Nov. 7-9 — A science fiction/fantasy convention featuring Gordon R. Dickson as guest of honor. To be held at the Holiday Inn in Cedar Rapids, Iowa. Registration fee is \$8 before Oct. 24, \$10 thereafter, with a \$1 discount on both prices for fans 18 and younger. The event will also include an art show and auction. Further information is available from Icon V, P.O. Box 525, Iowa City IA 52244.

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ORCCON 1981, Jan. 16-18 — Game convention and exposition to be held in the convention facility of the Sheraton-Anaheim Hotel in Anaheim, Calif. For more information, contact ORCCON, c/o Tim Curran, 3342 Quail Run Road, Los Alamitos CA 90720, phone (213) 424-3180 or (213) 596-3040.

GEN CON®SOUTH '81, Feb. 6-8 — Co-sponsored by TSR Hobbies, Inc., and the Cowford Dragoons, the event will be held at the Beaches Ramada Inn, Jacksonville Beach, Fla. Requests for information should be directed to Cowford Dragoons, c/o Carl Smith, 5333 Santa Monica Blvd. North, Jacksonville FL 32207.

STELLAR CON VI, Feb. 27-Mar. 1 — Sponsored by the Science Fiction Fantasy Federation, to be held at the University of North Carolina at Greensboro. Featuring games, lectures, exhibits, costume contest. For more information, contact David Allen, Box 4-EUC, UNC-Greensboro, Greensboro NC 27412.

Dragon Dumbness

More from Leomund

Lenard Lakofka, author of "Leorrtind's Tiny Hut," offers these additions to the column which appeared in issue #38:

The three new dragon types which he created were described in every detail — except for their hit dice, which Mr. Lakofka neglected to include in his manuscript. The missing hit dice also somehow escaped the *Dragon* staff's eyes during editing and proofreading of the article; however, several readers did write to ask about the omission. The hit dice should be: Brown dragon, 7-9 H.D.; Orange dragon, 6-8 H.D.; Yellow dragon, 5-7 H.D.

Also, adds Len, "Under Magic-User spells available to dragons add: *Protection from Normal Missiles and Suggestion*. Both are very logical dragon spells, and I forgot them."

Beecher creatures

A couple of glitches crept into Bryan Beecher's Squad Leader scenarios in issue #40. He informs us that he originally misidentified the German units in scenario #4, and they should be called "Elements of SS Cavalry Division Kaminsky."

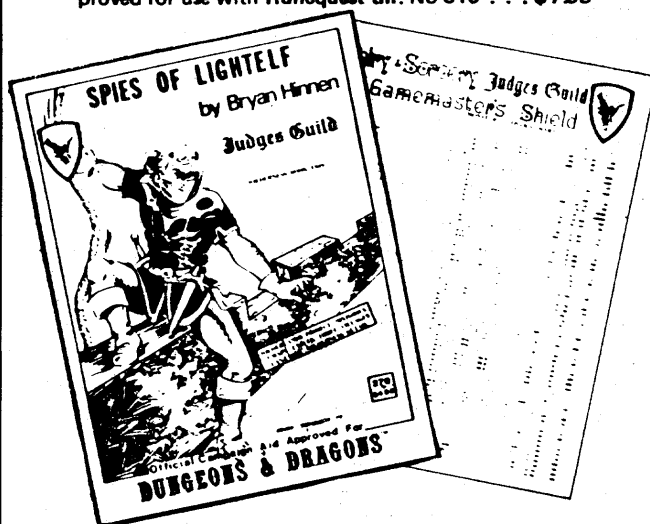
Also, the SS officer listed as part of the German forces in scenario #3 should be referred to as a 6 + 1 unit, rather than a 6-1.

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Readers react to RINGSIDE

Brian Blume

Since *Ringside* appeared in *Dragon* #38, a number of readers have written to me and to the *Dragon* staff with questions and comments about the game. Many of the comments are well taken, and I will attempt to discuss some of them and answer some of the questions here.

Bear in mind that *Ringside* is a "simple" game. It reflects many of the aspects of actual bouts, while being a rather easy-to-handle system. A side effect of this is that the game is very easy to modify. If you don't like one aspect of the game, and want to place emphasis on a certain aspect, this is fairly easy to do.

Karl Kesel suggests that a change in the knockdown chance system might enhance the game. He has developed a system where when a fighter goes below Zero endurance points, the chance of a knockdown would be determined by adding 10 to the number of endurance points that the fighter is below Zero. Thus, a fighter with minus 10 endurance points would have a 20% chance of being knocked down. This system is interesting, and may be a bit more realistic, but will result in a few more KO victories than usual.

Karl also asks how the determination for the "count" of a knockdown works. When a fighter has been knocked down, roll a number from 1 to 10. That number is the number of "counts" that the fighter stayed down. If 10 is rolled, the fighter did not get up in time and is ruled knocked out. Remember, also, that if the fighter is below Zero endurance points to add 4 to the number rolled. This will generate a number from 5 to 14, and result in a greater chance of the fighter staying down for 10 or more counts.

Kevin Readman asks whether a knockdown-chance percentage is the total of all damage points received to that point in the fight or just the damage points received by the current punch. The latter is

the correct case here; the former would result in very few fights going the distance.

Kevin also had a question on movement within the ring, and the sequence goes like this: After a hit has been scored (or a miss occurs), the defending fighter moves according to the diagrams in the rules. The attacking fighter then *must* move so as to be in a space adjacent to the one the defender is in. Fighters may never end their moves in spaces that are not adjacent. It is possible to design rules to allow fighters not to have to close in on each other all of the time, but I will leave that to those who would like to have such options.

Another point of note in response to one of Kevin's questions, is that if your fights seem to be too short and have too many KO's and TKO's, you can change the number of endurance points added at the beginning of the fight from 7 points per round to a larger number per round. Also I am toying with a system where fighters would have 1 to 30 endurance points rather than 1 to 20 when they are generated (this will tend to make the fights a little longer, and will make endurance a little more decisive).

Several people have taken exception to various of the ratings given with the game. This is something that we designers just have to grin and bear. Rating such things as historical boxers is extremely subjective at best. There are many factors to be considered: win/loss record, KO's given and received, results against various quality opponents, the ages of the fighters at the time of the bout; and no matter what data you consider, it is just not possible to accurately determine what would be the outcome of a Muhammad Ali/Rocky Marciano fight! There have been numerous computer bouts between those two (with the ratings being handled by "experts"), and no two have ever had exactly the same result. So if your favorite boxer is not rated as highly as you wish, feel free to change his

(Turn to page 43)

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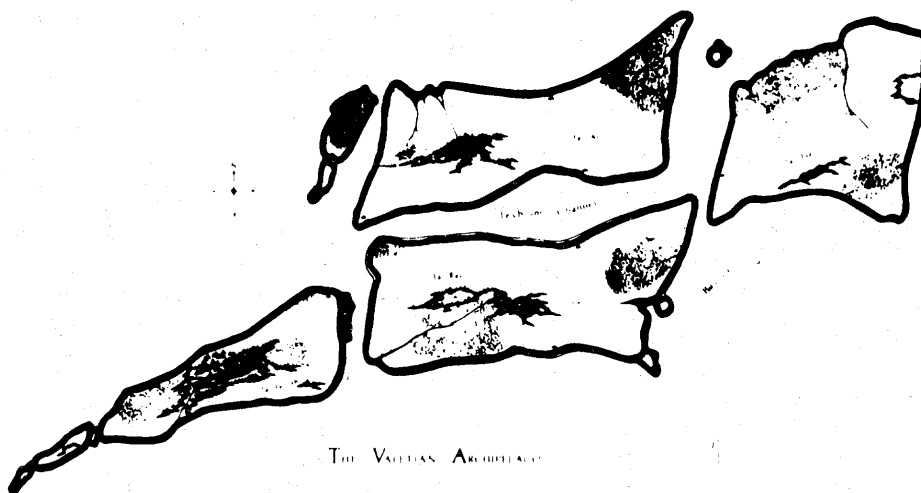
Imagine a portal which could transport you from this world to a fantastic land of unparalleled beauty and adventure. Conceive of an island chain sheathed in immense forests and inhabited by creatures both strange and terrible. Picture cities of lofty towers and golden palaces protected by massive walls. Dream of yourself in silver armor taking council with knights and wizards in the great halls or riding on a mighty destrier to do battle with a dreaded necromancer. This incredible realm is the Empire of Valetia.

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A player may choose to visit various cities where he engages in rewarding activities. He might attend a School of Arts taught by a Loremaster or enlist in an Imperial Armory. He may visit a Hall of Learning or barter with the merchants. He could request an audience with a prominent Lord or seer to enlist aid or, he could board a ship to sail to a faraway land.

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Movement is made by mail with the Gamemasters of Lords of Valetia. Encounters with all creatures (including other players) and determination of "special events" are based on a probability system utilizing a random number generator. For a situation where a character must fashion a strategy to defeat a monster, a scenario sheet will be sent to the player. After analyzing his predicament, the contestant uses his imagination to the fullest to describe his tactics and method of attack (or escape). The Gamemasters, upon receipt of this tactical move, will attempt to implement it and finish that turn. If a player is eliminated by such a move, a new 'first level' character may be created to begin anew the exploration of the Empire.

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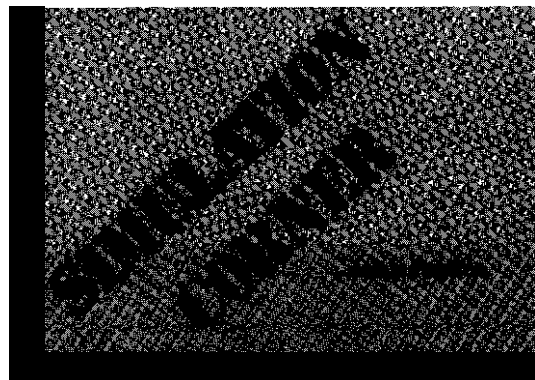
mysteries waiting to be unlocked by one wise enough to seek clues and piece them together. To complement this facet of the game, we publish the quarterly magazine *Valiance*. This newsletter contains the latest Valetia "proclamations," articles on encounters by the most resourceful players, rule modifications, and a continuing history of the Empire of Valetia.

An initial 12 turn subscription to Lords of Valetia is \$25.00. This includes a rulebook, all necessary material for up to twelve moves or encounters, a subscription to *Valiance* for as long as you are a player, and all pertinent starting material (maps, supplements, etc.) except for return postage. If dissatisfied with the initial material, the subscriber may return the rule booklet for a full refund.

Lords of Valetia is an adult game open to anyone 18 years of age or older living within the continental U.S. Residents of Alaska, Hawaii, Canada, or having APO/FPO addresses will only be accepted on provision that the customer realize there may be excessive postal delays to those areas at times. All funds must be paid in U.S. currency.

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State of the art

One phrase that is very commonly heard in gaming circles is “state of the art.” The phrase is generally used in connection with game mechanics in conversations about particular historical periods or game designs. That the term is widely used suggests that it is widely understood, but the latter may not be the case. In this column, *Simulation Corner* will take a look at the concept of “state of the art” as it applies to simulation games, focusing the discussion on two games dealing with the same subject and published by the same house.

Essentially, “state of the art” connotes the sum of the qualities injected into design at the general level, as they are reflected at a given point in time. The “state of the art” is reflected in game mechanics which are produced by designers intent on modelling some situation. The way in which the designer uses conventions in game mechanics, and the new conventions he creates in the course of the design, are the concrete expression of the “state of the art.” To cite a basic example, the hexagonal grid over a map is a convention. Conventions are many, and there are some more or less subtle ones. That conflict is resolved on a randomly generated die roll on a results table, that the design must account for supply and command-control problems; that armor must have autonomous combat effects in modern games; all these factors are design conventions in the “state of the art.”

There have been major advances in the “state of the art” in at least one period and maybe more. It is evident that there is a generational change in state of the art, for example, in the designs of AH’s *Battle of the Bulge* and SPI’s *Battles for the Ardennes*. Similarly, *NATO* and *Next War*. All well enough, but what does it mean to say “a generational change”? Let’s take a detailed look at one subject and see how it is reflected in the games of one company. By looking at the same publisher we can see if maybe state-of-the-art improvement is something that occurs within institutions. By taking one subject, we can try to focus the discussion more sharply. We’ll pick an interesting subject—the Battle of Kursk, the main Russian Front battle in 1943, and the largest tank battle in World War II. The release of Eric Goldberg’s *Kursk* game allows us to choose a publisher, for this is Simulations Publications’ second game on the subject and in fact covers the same ground as the first game:

In 1971, SPI was the rapidly rising star of 44 East 23rd Street, not yet the multimillion-dollar enterprise of today, but making a dent in the sales figures of Avalon Hill primarily because of the determination of Jimmy Dunnigan and Redmond Simonsen to create their own market by offering better, and better-designed, games. They hit upon *Kursk* as a prominent Eastern Front topic and determined to do the game. Dunnigan wanted a divisional-level simulation and this was how he did *Kursk*. SPI had also been experimenting with “impulse movement,” most notably in *Anzio Beachhead* (1970), and Jim decided to incorporate a dual-movement phase for mechanized units in *Kursk*. Dual movement did not do much for the *Kursk* battle, which was characterized by close-in assault operations, but it should be noted that the design technique of reflecting mechanized movement was adopted in all subsequent comparable SPI games. The *Kursk* system itself was satisfactory enough to Dunnigan that he

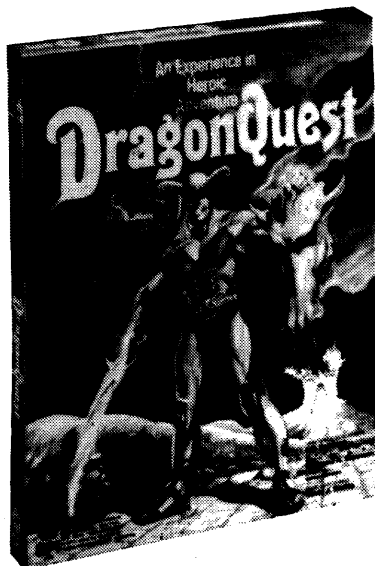
repeated it in *France 40* and in *Turning Point: The Battle of Stalingrad*, where the mechanic showed to much better effect. Until *Panzergruppe Guderian*, this became the standard SPI operational game system. Aside from design, however, *Kursk* was very straightforward, with a two-color map, single-sided counters and the rest, reflecting the recent arrival of SPI into the ranks of game publishers.

The first thing that strikes one about the SPI production of Eric Goldberg’s *Kursk* is the differences in the new game. The map is like a blank filled in, with a four-color treatment of the area around Kursk that is evidently based on a very close terrain analysis. The second noticeable thing is the countersheet, which must include almost the full spectrum. The counters are double-sided, as well. There are even order-of-battle charts for both players. In production values, SPI’s new *Kursk* indeed reflects a generational advance over its previous effort.

Examination of the rules also shows that there have been state-of-the-art changes in design techniques. Designer Goldberg, whose previous work, with the exception of *Descent on Crete*, has been largely on fantasy and science fiction games, says he envisioned the new *Kursk* as a solid and well-researched historical effort. With the assistance of Richard Gould, who works in the Diplomatic Branch of the National Archives, this has largely been achieved. Order of Battle work is only the tip of the iceberg, however. Where *Kursk* really differs from its predecessor is in the game system. Like the older game, 1980 *Kursk* has movement and mechanized movement, separated by the combat phase. Unlike in the earlier effort, it is possible to attack more than once during the combat phase. Whether this is possible, and here is where Goldberg’s design begins to diverge, depends on the *mode* of the units. Essentially each color of piece, which is coded for a single army (or Russian “Front”), can have any of three modes: static, assault, or mobile. Only assault mode units may attack twice in the combat phase. The mode also determines how far a unit must retreat when this is called for on the combat results table.

The combat results table itself is a departure from traditional arrangement of this mechanism. Most CRTs, as was discussed in the *Simulation Corner* on dice, tables and combat resolutions (*Dragon* #37), are either of the odds type or the differential type. Both kinds of tables require a comparison between the combat strengths of the attacker and defender. *Kursk* now dispenses with this device. Rather, the attacker totals his combat strength and rolls a die with no reference to the defender’s strength. The defender totals not his strength but the number of *steps* of troops, a measure of combat endurance that he has on the hex. This number is used to generate a die roll modifier which applies to the attacker’s combat result die roll. Terrain and other considerations account for column shifts on the CRT, including the use of Artillery and Airpower. Another feature of this CRT is that the results peak on the penultimate CRT column (64-71 strength points attacking), while the last column merely repeats the same outcomes. As befits the simulation of a set-piece battle like *Kursk*, the CRT is very bloody with losses averaging about three stem to a side in a typical pitched battle.

(Turn to page 43)



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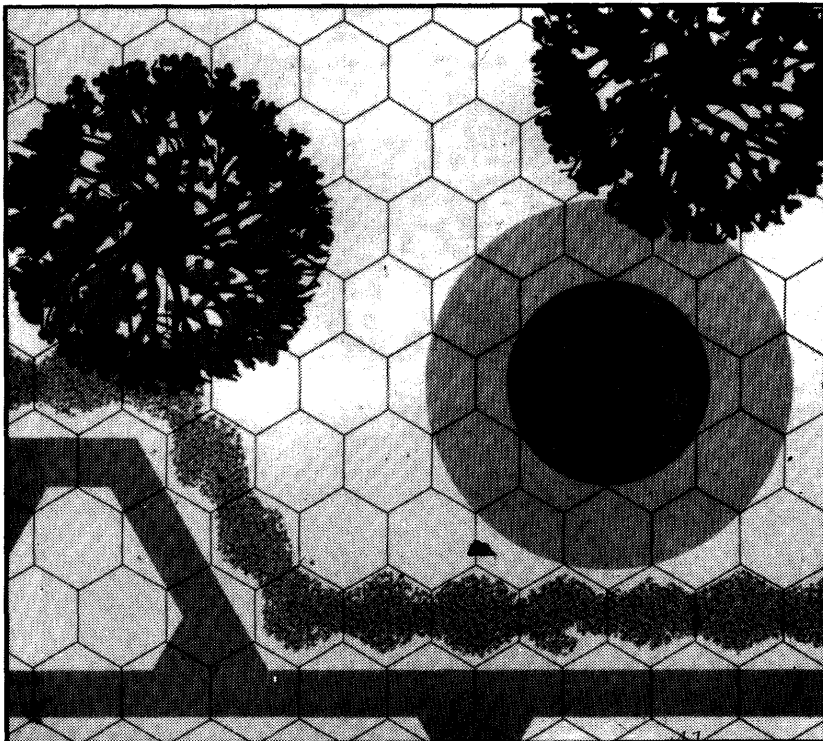
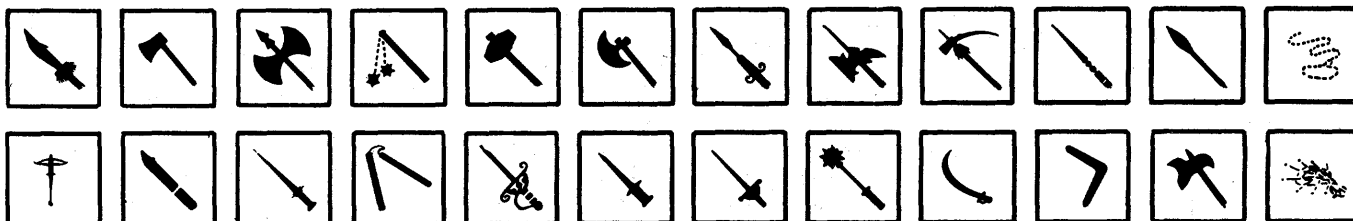
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THE ELECTRIC EYE

COMPUTER TECHNOLOGY AND TERMINOLOGY

ADVENTURING BY COMPUTER

Mark Herro

This month's column takes a look at a game program that has become very popular with home computer users: *ADVENTURE*.

ADVENTURE is an extremely complex, challenging game in which the computer becomes a "puppet" that you control in an imaginary world. The object of *ADVENTURE* is to gather treasures, which is tough enough, but you sometimes must also take the treasures to a specific location for them to be valid for scoring. You are often forced to find objects, which help you find other objects, which help you find treasures. There are also useless, or worse than useless, objects.

In an *ADVENTURE* game, the computer gives a description of its location and any obvious activities or objects it can see (I'm in a meadow. There is a large, sleeping dragon in front of me."). You tell the computer what to do with simple, two-word commands, like GO NORTH, EXAMINE BOOK, or ENTER CAVE. The computer has a fairly large vocabulary, but sometimes you have to experiment a bit to find the right words to get a desired reaction. You may be able to get clues by asking for HELP.

Past and Present

The roots of *ADVENTURE* go back (I'm told) to a computerized version of D&D developed by a consulting firm in Massachusetts. The game went through several modifications and additions, and the present form of the "original" *ADVENTURE* game is generally credited to Will Crowther and Don Woods. This "original" version is still found, on many time-sharing computer systems. (I once ran a "system status" check on a large computer and found *ADVENTURE* was the second most popular game in the system, just behind a particularly good version of *STAR TREK*.)

Then along came Scott Adams, who converted *ADVENTURE* for use with home computers. His first program, *ADVENTURELAND*, is a slightly scaled-down, machine-language version of the "original" *ADVENTURE* program. Then he came out with *PIRATE ADVENTURE*, which has a completely different plot. With the success of these two programs, Scott wrote even more, and he has now become the acknowledged "king" of the *ADVENTURE* game, with ten different versions being marketed. And there is talk of more on the way!

I have three programs out of this series: the *SPECIAL SAMPLER*, a scaled-down, introductory program; the *PIRATE ADVENTURE*, an attempt to find Long John Silver's booty on Treasure Island; and *STRANGE ODYSSEY*, an adventure in outer space.

Special Sampler

The *SAMPLER* is meant as an introduction to the *ADVENTURE* series. It has all the features of the other games in the series, but there are fewer locations and treasures in this program: the "world" is smaller. This is the only one of the three *ADVENTURE* programs I have that I have mastered. Even then, it took me a couple days of on-and-off playing to get the perfect score.

Locations in the *SAMPLER* range from forests to swamps to . . . Hell. The phrase "go to Hell" takes on a literal meaning in this game!

You not only have to find three treasures, but also you must avoid being killed by a dragon, dying from infected insect bites, and going to Hell. However, if you are killed, the program gives you a chance to be "reincarnated." Asking for HELP almost always brings a useful response in this program.

Pirate Adventure

Supposedly one of the "easier" programs of the series, I'm embarrassed to say that I have yet to find a treasure in *PIRATE ADVENTURE*. This game starts out in a London flat with the player as a pirate trying to find Long John Silver's treasures on Treasure Island. The treasures must be returned to the flat to count for game points. As it turns out, the only way to get out of the flat is with a magical object. It's easy enough to find the object, but it magically transports you not to Treasure Island but to Pirate's Island. There is enough material on the island to build a ship to sail to Treasure Island, but some of the materials are in (as yet to me) inaccessible places! This Program has been sending me in circles for weeks.

There are two ways of getting clues in *PIRATE ADVENTURE*: the usual HELP command, and a very unusual parrot found on Pirate's Island. Keep a supply of crackers on hand.

Strange Odyssey

STRANGE ODYSSEY is an adventure set on an asteroid in outer space. There are two objectives to this tough program—find treasure and repair your broken spaceship or be marooned forever. My present situation in this game is opposite that of *PIRATE ADVENTURE*. I've found treasures but I don't know where to take them!

The game starts in the control room of a disabled spaceship. It took me a good half hour just to find my way out of the spaceship! To compound problems, a space suit must be worn when outside the spaceship. When the air is gone, that's it, my friend.

The only feature of the asteroid is a cave containing several alien objects. These transport the player to other worlds, where he may find treasures or helpful devices. Some places have a breathable atmosphere, so the space suit may be taken off to conserve air.

Some General Comments

During a game, the computer's video screen is divided into two parts. The upper half of the screen always displays the description of the location the player is in at the moment. It also lists the obvious directions the player may go (there may be other exits, such as climbing a tree if in a forest, or entering a specific location). The bottom half of the screen is reserved for the player's input, such as giving commands. The two halves are separated by a line of dashes. The nice part of this setup is that the bottom half "scrolls" only to the dashed line, leaving the upper half intact.

Another nice feature of the *ADVENTURE* series are the command abbreviations. The computer only "sees" the first three or four letters in each command word. So when you are used to the "feel" of the game, you can save some typing time by saying CLITRE instead of CLIMB TREE, for example. Directions are even shorter. Typing "W" will do the same thing as GO WEST.

All the programs in the *ADVENTURE* series have the ability to save a game in progress with the SAVE GAME command. The player's current status is "dumped" to the cassette recorder. The dump can be read back at the beginning of another game.

A Note to DMs

An *ADVENTURE* game should be required playing for DMs and

other game referees. Not only would it show them how to truly stimulate players with non-aggressive, logical deduction, but also I consider it "revenge" for the players. Let the referee get frustrated for a change.

It's interesting to note that there is very little bloodshed of any kind in the Adams ADVENTURE series. It's brain instead of brawn that counts here. Indeed, there are many funny occurrences in these games, but very little killing or violence.

It is my firm belief that ADVENTURE games are made *NOT* to be won. The fun of the game comes from the actual "adventure" of ADVENTURE. I had the distinct feeling of "OK, what do I do now?" after I finally "won" the SAMPLER.

The Nitty Gritty

All the games in Scott Adams' ADVENTURE series, except the SAMPLER, are \$14.95, on cassette. The SAMPLER is \$5.95. Versions are available for 16K (Level II) TRS-80, 16K Sorcerer, 32K Apple II, 24K PET, and 48K CP/M computer systems. Disks with two games are available for \$24.95. For more information, write: Adventure International, Box 3435, Longwood, Fla. 32750.

I can't recommend ANY version of Scott Adams' ADVENTURE series highly enough. Beg, borrow, or steal a chance to play ADVENTURE!!!!

Sorcerer's Scroll

(From page 17)

By casting this spell the magic-user opens a channel between the plane he or she is on and the Negative Material Plane, the caster becoming the conductor between the two planes. As soon as he or she touches (equal to a hit if melee is involved) any living creature, the victim loses two energy levels (cf. spectre in *Monster Manual*). A monster loses two hit dice permanently, both for hit points and attack ability. A character loses levels, hit dice and points, and abilities permanently (until regained through adventuring, if applicable). The material component of this spell is essence of spectre or vampire dust. Preparation requires three segments, the material component is cast forth, and upon touching the victim the magic-user speaks the triggering word ("entropy", "nihil est", or whatever), and the dweomer takes effect instantly. There is always a 1 in 20 chance that the caster will also be affected by the *energy* drain and lose 1 energy level also when the victim is drained of two. Humans or humanoids brought to zero energy levels by this spell become juju zombies.

Simulation Corner

(From page 40)

The attrition character of the combat system leads naturally to a mention of the way the design uses back-printed counters. Essentially, a la 1914 or *Franco-Prussian War*, Goldberg uses reduced-strength counters to give multiple steps to his units. Soviet corps have four or five steps, German divisions have a similar number except that some have more. The *SS Panzer Divisions in Kursk* have eight steps each. The step system requires keeping the lower-step units accessible in order to accommodate losses. To organize this array of replacement counters the designer provides an order of battle chart which graphically presents all the units and shows their proper command relationships. Finally, the design follows up the command relationships by providing that a certain number of units may serve under "alternative subordination" or "independent command."

In contrast, the 1971 SPI *Kursk* contained no command rules whatsoever. It used an odds-ratio CRT. Column shifts in the use of the CRT due to various factors were unheard of. Steps of strength were avoided in 1971. Anti-tank, artillery, and airpower rules were rudimentary or completely missing. There are a variety of marked differences in the play and feel of these two SPI games on the same subject. Clearly, Goldberg's design has gone far beyond the 1971 edition in modelling the situation at Kursk. Even from this brief

synopsis it is apparent that the 1980 *Kursk* is more complete in many respects.

Does this mean that the 1971 *Kursk* was therefore wrong? No, actually the difference in fact reflects the extent of advance in state of the art; in this case the leap forward could be described as a generation improvement. It is a generation and not just a design advance for several reasons: the explicit design attention given to command control and modes of disposition; the emphasis on modelling the longevity of combat endurance; and the interaction between deployment modes and the turn sequence; all show the 1980 *Kursk* substantially improved over its predecessor.

All this is not to say that Jim Dunnigan's 1971 *Kursk* contained no design advances. Indeed, representing mechanized movement with a second "movement phase" was, in its time, also a major design improvement. This game system used by SPI also incorporated early uses of the concept of modifying combat resolution die rolls and brought an advance in the conceptualization and use of results tables which have since moved ahead to the use of column shifts in addition to die-roll modifiers. SPI's 1971 edition was in its way as much of an advance as its 1980 effort.

This brings us back to the original question of state of the art. Surveying these two games, we can see that the 1971 version did make major advances. We can further see that the advances, such as the mechanized movement phase, became standard elements of SPI modern-battle games. By 1980 the elements that were novel in 1971 are accepted as standard — old hat, as it were—and designer Eric Goldberg is able to move out in some interesting new directions with the new *Kursk*. The way that novelties of the previous period become standard design techniques is precisely what is meant by the notion of an "advance" in the state of the art. A related point is that Simulations Publications has shown a degree of institutional learning in the way that it has used novel techniques and then repeated these formulas in related game designs.

The general conclusion is that there is a real state of the art, and that this has become more and more sophisticated as designers have brought more conscious thought to important questions of modelling. Advancing the state of the art is not, however, a costless thing, as a number of recent and excessively complex games demonstrate very effectively. To design widely acceptable games, it is still necessary to strike a balance between what can be modelled in a game and the full array of factors that might be seen to figure in some situation being simulated. The responsibility of the designer is to make these choices and to do so in a way that is intelligible to players. The best games do incorporate innovation, but in a way that builds carefully on the state of the art.

Ringside

(From page 38)

scores. At some time in the future, I will be completing a more comprehensive rating list of fighters (both past and present) which will appear in *Dragon* (assuming you, the readers, want to see such a thing).

Paul Johnstone noted that there seemed to be a need to work in some defensive skills (such as blocking, ducking, etc.). These type of skills are subsumed in the Agility rating of the fighter. What might be interesting to add would be a modifier for punching accuracy, which would reduce (or increase) the agility of the opponent. But I'll leave that up to you, too.

Joseph DiRomillo brought up a point that was not really explained in the rules. On the stiff card sheet which the ring is printed on are two sets of boxes in which are listed the various punches, and several strange symbols. It was intended that the players cut out the various boxes into chits with the names of the punches on them. Thus, punch selection would be done by choosing a chit secretly, and exposing at the same time as your opponent exposes his chit. The other chits, with the X and O symbols, can be used to represent the fighters in the ring.

If you have any further questions or comments on *Ringside*, you can send them to *Dragon*, and they will be forwarded to me.

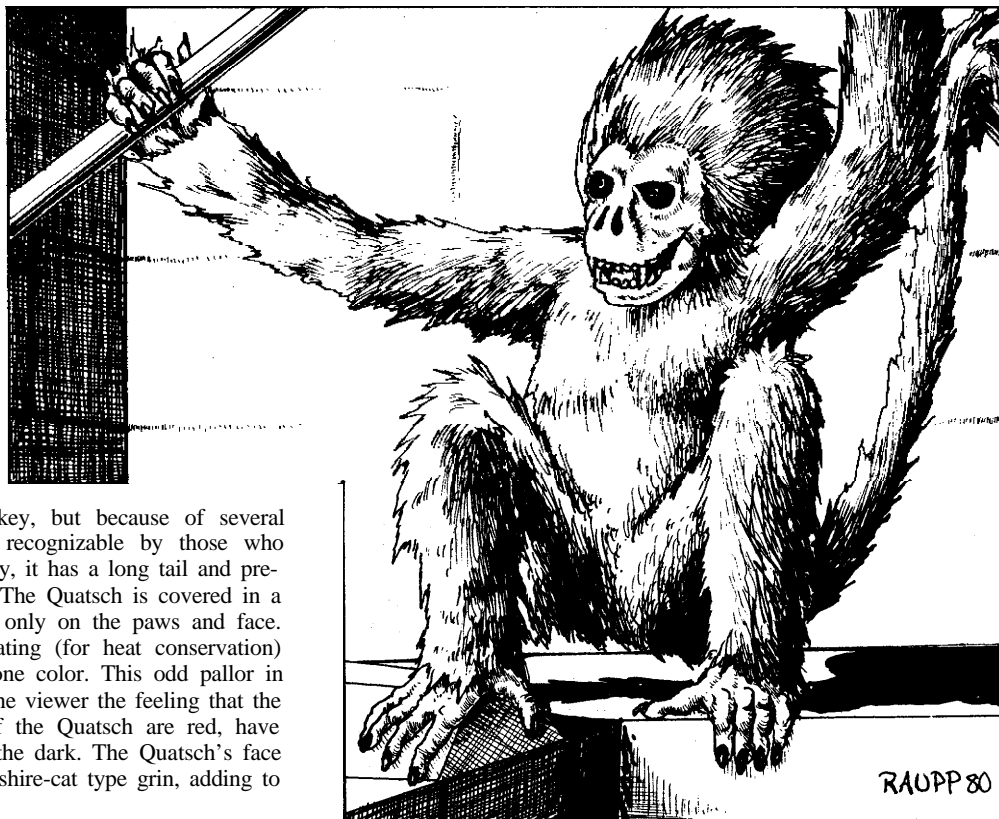
Dragon's Bestiary



Quatsch

Created by Andrew South

FREQUENCY: *Very rare*
 NUMBER APPEARING: 2-12
 ARMOR CLASS: 5
 MOVE: 15"
 HIT DICE: 1
 % IN LAIR: 15%
 TREASURE TYPE: Q
 NUMBER OF ATTACKS: 1
 DAMAGE/ATTACK: 1-4
 SPECIAL ATTACKS: *Voice*
 causes confusion
 SPECIAL DEFENSES: *Nil*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: *Average-High*
 ALIGNMENT: *Chaotic neutral*
 SIZE: *S (2' high)*
 PSIONIC ABILITY: *Nil*
 Attack/Defense Modes: *Nil*



This creature resembles a small monkey, but because of several distinguishing characteristics is instantly recognizable by those who know of its existence. Much like a monkey, it has a long tail and prehensile feet, but here the similarity ends. The Quatsch is covered in a bright yellow coat of shaggy fur, broken only on the paws and face. Here the Quatsch has little blood circulating (for heat conservation) and thus these areas have a death-like bone color. This odd pallor in the Quatsch's face and paws often gives the viewer the feeling that the creature is wearing a mask. The eyes of the Quatsch are red, have 120° infravision, and glow somewhat in the dark. The Quatsch's face seems to be perpetually twisted into a cheshire-cat type grin, adding to the overall mask-like impression.

The Quatsch inhabits dungeons, ruins or other deserted buildings. Typically it will find itself a favorite perch such as a shelf or door jamb and sit on it for hours on end, only leaving to catch small animals moving nearby, which it uses as food. Hidden in a niche somewhere near will be the Quatsch's treasure — usually a small collection of gems, beads, and other bright objects the creature collects from the area in which it lives.

The Quatsch is not generally hostile, but the unintended effects of its strange mode of thinking have resulted in much enmity between it and man. To humankind, the Quatsch's logic seems illogical, its deductions random, and its thinking processes paradoxical. The effects of talking to a Quatsch are immediate — the victim becomes totally confused and disoriented, as his accepted basis of thinking falls in a heap. Treat this effect as a *Confusion* spell, but only characters with great mental discipline are entitled to a saving throw. All characters above 6th level gain a saving throw, which Magic-Users and Clerics make at +2. Monks above 6th level are never affected. At 6th level and below, only Monks, Magic-Users and Clerics gain a saving throw, which Monks make at +2. This confusion lasts from 2-8 melee rounds, during which time the Quatsch will watch with extreme puzzlement. After this period of time, all affected make another save vs. magic as above, to see whether or not they are permanently insane. This done, all creatures are released from the effects of the Quatsch (unless it begins talking once more!).

The best defenses against this creature are Silence 15' radius spells, since if a threatening figure approaches it the Quatsch begins to

babble (asking for its life to be spared, etc.), thus beginning the confusion process. Approaching a Quatsch with blocked ears and trying to reason with it is pointless, since the creature cannot understand the logic in the request, and would prefer to answer in irrelevancies anyway. If chased or attacked it will scuttle off at a tremendous speed and follow at a safe distance. If at any time kindness is shown to the Quatsch it will be nearly impossible to get rid of, shouting nonsensical questions at the party. Note that attacking a Quatsch is not a good idea (depending some/what on circumstances), since it cannot be held responsible for the unfortunate effects its thinking processes have on human beings. If cornered, the Quatsch can deliver a vicious bite for 1-4 points damage.

Those made insane by the Quatsch can understand its thinking and are therefore afterward immune to its effects. Such people may actually befriend the creature, and this is not too difficult.

Because of its unique color, the pelt of the Quatsch is worth 100 gp intact, but those trying to obtain such pelts often come back gibbering idiots. The Quatsch speak the common tongue, and their own tongue (which cannot be learned by those not made insane by a Quatsch).

When playing the part of this animal, the Dungeon Master should try to imitate the alien mode of thinking, and have the creature say things that will bewilder the players. Since reading the mind of a Quatsch has the same effect as listening to it, the Quatsch is a sovereign remedy for players who continually listen at doors, use clair-audience, or ESP to the detriment of the game!



Necroton

Created by Phil Meyers

FREQUENCY: *Very rare*NO. APPEARING: *1*ARMOR CLASS: *3/-1*MOVE: *12"*HIT DICE: *40,45,50,55 or 60**hit points (8-12 dice)*% IN LAIR: *0%*TREASURE TYPE: *F*NO. OF ATTACKS: *2*DAMAGE/ATTACK: *2- 12/2- 12*SPECIAL ATTACKS: *Eyebeams*SPECIAL DEFENSES: *+1 or**better weapon to hit; see below*MAGIC RESISTANCE: *See below*INTELLIGENCE: *Semi-*ALIGNMENT: *Neutral or Neutral (evil)*SIZE: *L (4'-6' diameter)*PSIONIC ABILITY: *Nil*Attack/Defense Modes: *Nil*

A greedy wizard is said to have designed the first Necroton. There can be no doubt that this is the case, for the appearance of the metal-bodied Necroton is convincing proof of its artificial origin. At first glance this creature appears to be some sort of giant crab. Its large, oval-shaped metallic body and multiple sets of legs give this impression, as do its two forepincers. However, its luminous central eye marks it as something quite more than this.

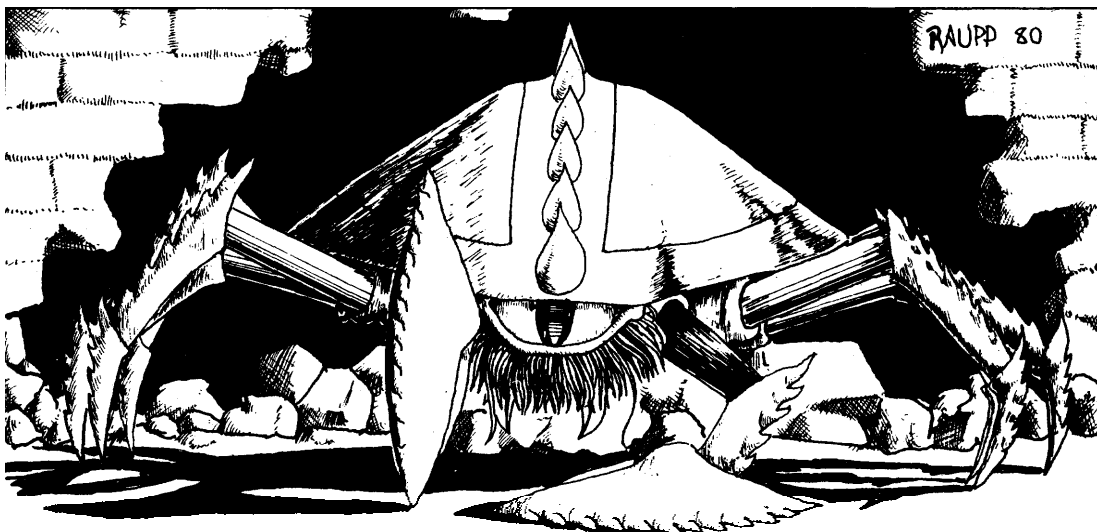
The Necroton is a golem-like creature created by a Neutral or Evil Magic-User using the following spells: *Wish*, *Polymorph Any Object*, *Wizard Eye*, *Geas*, *Hold Monster*, *Fireball*, and *Detect Magic*. The cost and construction time is the same as that required for iron golems.

A Necroton's purpose is to gather treasure for its creator, and to this end it can be employed in two ways. First, if the creator has a specific target in mind, the actions of the creature can be directed by the creator. This can be done by normal verbal commands or by means of a *Message* spell. In either case the creator must accompany the Necroton personally, for it will not heed instructions from anyone else. If the creator owns a *Crystal Ball* a special form of direct control is possible. The *crystal ball* enables the creator to see what the Necroton sees and allows the transmission of commands from afar by means of a *message* spell. When used in this fashion there is no range limitation to the *message* spell, and intervening objects other than lead will not block the transmission.

A creating wizard who has better things to do may elect to send the creature out on its own without direct guidance. In this case the creator gives the creature a simple set of instructions at the outset of its mission. Thereafter the Necroton will unquestioningly obey these orders until they are countermanded by the creator.

A Necroton prefers to attack by means of its powerful central eye. This eye can fire a paralysis ray that will paralyze any single creature for 1-3 turns. It can fire this ray every other round. Once per day the central eye can fire an energy burst that acts as a *fireball* spell equal to the hit dice of the Necroton in six-sided dice. The range of both eye attacks is 15". The energy burst can be fired in place of the paralysis beam in any given round, but the Necroton will be unable to use its paralysis beam for three rounds thereafter, because it must build up its power during that time. Either of these attack forms can be used in melee in addition to the creature's physical attack by means of its pincers.

Most Necrotons are instructed not to use their fireballs unless pressed, for the explosion may damage the magic items that the



creature has been sent to collect. During the round before the fireball is set off, the translucent ridge on the Necroton's back will pulsate with a white light that grows to peak intensity just before the fireball is loosed. The creature can abort throwing its fireball if all possible targets have moved out of range at this time. The creator may at any time give a self-destruct command which will do damage as the fireball, but will be centered on the Necroton. It is also 33% likely that this will happen when the creature is destroyed in combat.

If the Necroton is successful in paralyzing 1 or more members of a party and driving the others off, it will approach the fallen victims and loot their bodies with its pincers. The central eye can detect magic, 6" range, and all magic items will be taken first. Treasure in the form of gold, platinum, gems, or jewelry will be taken also. The creature then opens a compartment in its back and loads the treasure inside — this compartment is 3'x3'x1' in large Necrotons and 2'x2'x1' in smaller ones. If its treasure compartment is full, or if some other instruction from its master requires it, the creature will then return to its master. Whether or not it kills its helpless victims depends on its instructions.

Often a Necroton will be used in conjunction with other minions of the Magic-User whose assignment is to soften up a party for the Necroton's attack. If it is encountered as a wandering monster it is 75% likely that its creator is watching its activities from afar by means of a *crystal ball* as explained previously. Otherwise it will be acting on its own, and in such a case it is 25% likely to be returning to its master with treasure. Such a treasure will consist of all the treasures listed for Treasure Type F. A Necroton can also be placed in a particular spot by its master, where it will remain, dormant, until magic items are brought within 6" of its hiding place. It will then attack on its own to gain treasure for its master.

The central eye of the Necroton can be attacked separately. It is AC -1 and takes 15 hit points that are not part of the Necroton's basic total. If the creature loses its central eye it is blinded and will retreat as best it can unless ordered to do otherwise by its creator. Necrotons have no difficulty traveling underwater on the sea floor. Fire-based attacks will slow a Necroton, but the creature is otherwise unaffected by spells. These creatures are vulnerable to the attacks of Rust Monsters.

Hit Dice	Experience Point Value
8	1375 + 10/h.p.
9	2100 + 12/h.p.
10	3150 + 15/h.p.
11-12	4550 + 16/h.p.



Well Spirit

Created by Greg Holley

FREQUENCY: *Very rare*

NO. APPEARING: *1*

ARMOR CLASS: *0*

MOVE: *18"/24"*

HIT DICE: *6-13*

% IN LAIR: *100%*

TREASURE TYPE: *See below*

NO. OF ATTACKS: *See*

below

DAMAGE/ATTACK: *See*

below

SPECIAL ATTACKS:

Drowning

SPECIAL DEFENSES: *See*

below

MAGIC RESISTANCE: *10%*

INTELLIGENCE: *Godlike*

ALIGNMENT: *Neutral*

SIZE: *L (15'-30' long, 3'-6'*

diameter)

PSIONIC ABILITY: *Nil*

Attack/Defense Modes: *Nil*

Well Spirits are super-intelligent creatures from the Elemental Plane of Water. During the middle stages of their lives, they often come to the Prime Material Plane. On the Elemental Plane of Water, they can be found in various locations and numbers, but on the Prime Material Plane they can only be found singly in wishing wells.

Well Spirits begin their lives on the Elemental Plane of Water. At the age of 250-300 years, they come to the Prime Material Plane as 6 + 2 hit dice creatures and make their lairs in wells. When they gain treasure equal to 5,000 gold pieces per hit die, they grow in strength, gaining a hit die, and possibly a hit point plus as well. For example, when a Well Spirit with 8 + 2 hit dice gains 40,000 gp, it becomes a Spirit with 9 + 3 hit dice. The treasure is consumed in the process, so a Well Spirit will always have less than 5,000 gp per hit dice. When a Well Spirit with 13 + 4 hit dice gains 65,000 gp, it teleports to the Elemental Plane of Water as a full adult.

Well Spirits attack by hitting opponents with their pseudopods (much like being hit by an immense wave). On any roll of 19 or 20, the Well Spirit begins to "drown" its opponent. A person being drowned can survive for 2-5 melee rounds plus one half of his/her hit die adjustment due to Constitution (This would be a penalty for victims with Constitutions below 7.). Each round, the victim may attempt to save vs. dragon breath at -2 for each round he or she has been drowning. If at any time the adventurer makes his or her saving throw, he or she has broken free and may fight in the next round. However, for the next 3-6 melee rounds, the victim will fight at -3 on his or her "to hit" dice rolls. A person may not fight while being drowned.

The Well Spirit's special defense is that normal weapons do only half damage, magical weapons do half or full damage (full damage if the attacker makes his saving throw vs. spell at +1 for each "+" of weapon), and electrical attacks do no damage. Fire-based or fire-using attacks do double damage and may reduce the Spirit's hit dice because of evaporation, thus reducing its attacks, etc. Divide the total hit points by hit dice and round up to find hit points per die. Whenever the Well Spirit loses this many hit points from a fire-based attack, it will lose 1 hit die as far as attacks, damage, etc. are concerned. If a Well Spirit has 6 + 2 hit dice, it cannot lose any more hit dice.

When a Well Spirit is attacked by a cold-based attack, it takes 1½ damage, or double subduing damage (qv).

Well Spirits can be subdued, but subduing attacks do only ¾ of the damage that would otherwise be inflicted. Two exceptions are cold-based attacks, which do double damage when subduing, and fire-based attacks, which cannot subdue. 25% of subduing damage is actual, the rest regenerates at a rate of 2 hp per round. The Well Spirit is subdued when it has lost all of its hit points as a result of subduing damage, or a combination of actual and subduing damage. A subdued Well Spirit will grant wishes. A subdued Well Spirit will remain subdued for 7 - 10 (d4 + 6) days after its subdual. After this time it will only stay with an adventurer if it is given at least 1,000 gp per hit dice of the Spirit, and a well to inhabit. The well must be at least 4 feet in diameter



and 50 feet deep. The walls must be lined with stone, and the water must be reasonably clean.

Since Well Spirits inhabit wishing wells, they can grant from 1 to 3 Wishes to a party, the number depending on the size of the Spirit. Wishes may be granted either after subdual or after a sizable gift of treasure (at least 1,000 gp per hit die of the Spirit) has been given to the Spirit.

Well Spirits are predominantly Neutral. However, 10% are of a random alignment. Well Spirits of Good alignment will not willingly grant an evil wish, although they will do so if subdued. Regardless of alignment, a Well Spirit may attack someone it considers too greedy (i.e., someone who gives the Well Spirit too little treasure or tries to get too many wishes).

Description: A Well Spirit appears similar to a Water Elemental.

	# of Hit Dice	# of Wishes	# of AttaCks	Damage/ Attack	X.P.	Lvl.
6 + 2	1	2	1-10	955 + 8/hp	VII	
7 + 2	1	2	1-10	1450 + 10/hp	VII	
8 + 2	1	2	1-10	2300 + 12/hp	VIII	
9 + 3	1	3	2-16	4050 + 14/hp	VIII	
10 + 3	2	3	2-16	4050 + 14/hp	VIII	
11 + 3	2	3	2-16	5950 + 16/hp	IX	
12 + 4	3	4	3-24	6650 + 16/hp	IX	
13 + 4	3	5	4-32	10400 + 18/hp	X	



Sandbats

Created by Jon Mattson

FREQUENCY: *Rare*
NUMBER APPEARING: 1
ARMOR CLASS: 5 (2)
MOVE: 6" (24")
HIT DICE: 5 + 1
% IN LAIR: 90%
TREASURE TYPE: *See below*
NO. OF ATTACKS: 1 or 1
DAMAGE/ATTACK: 2-8 or 1-3
SPECIAL ATTACKS: *Sting; Surprise on 1-5*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Animal*
ALIGNMENT: *Neutral*
SIZE: *M (6 1/2' long)*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: Nil
MONSTER LEVEL: *V1*
EXPERIENCE VALUE: *400 + 6/hit point*

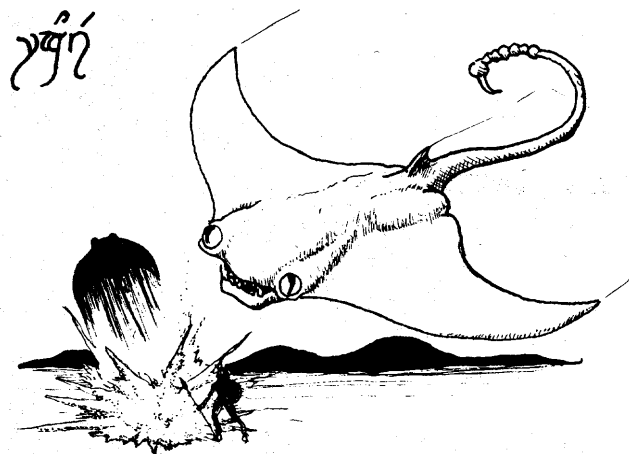
Sandbats are manta ray-like creatures found only in desert regions, large seashores, and other sandy areas. A sandbat will lie buried just beneath the sand with only its raised, frog-like eyes sticking out until someone walks within ten to twenty feet of it. Then the creature will strike suddenly, shooting up out of the sand (spraying grit in its victim's eyes 20% of the time, thus blinding him for 1-2 melee rounds) and surprising opponents on 1-5 on a six-sided die.

Though these beasts can glide only 6" per turn normally (and then only for short distances), they travel at up to 24" per turn when first striking (and so are armor class 2 instead of 5 on the first round). In fact, they move so quickly and silently that only a person with Dexterity of 17 or 18 has even a small chance of ducking out of their way even if he is not surprised (25% chance with Dexterity of 17; 40% with Dexterity of 18). If the person is surprised, the creature will attack him with one free round, and the victim gets no Dexterity defense bonus on that round.

A sandbat will always bite for 2-8 points of damage when it first strikes, but thereafter there is a 50% chance each round that it will use the stinger on the end of its snaky tail instead. This sting does 1-3 points of damage when it hits, and will paralyze the opponent on the next round if he does not make his saving throw versus paralyzation. This paralysis lasts for 30 rounds minus the victim's Constitution score. In addition, the victim will lose 4 strength points when the paralysis wears off, gained back at a rate of 1 per turn thereafter. Once the sandbat has paralyzed one opponent, it will attempt to drag him into its lair under the sand to devour him (it must score a hit with its mouth to do so, but it will only use its mouth on an already-paralyzed opponent and it receives plus 4 hit probability to hit such a victim, in addition to the loss of the victim's Dexterity defense bonus). Only a direct, damaging hit on the creature will prevent it from dragging off a victim, and it will usually (70%) ignore attackers in its attempt to drag off the victim.

If hard pressed (down to 5 or fewer hit points or greatly outnumbered), a sandbat will attempt to escape by diving into the sand and blowing up a thick cloud of grit behind it (effectively blinding would-be chasers for 1-6 rounds).

A sandbat will typically have only types J and K treasure scattered



about its lair under the sand (from previous victims) with a slight chance (15%) of having a larger hoard (types L, M, and Q added). However, its stomach or gizzard will often (70%) contain 1-6 gems (which it uses to help digest its food).

Description: As mentioned previously, sandbats look rather like large, khaki-colored manta rays, with jutting eyes like those of a frog and huge maws full of dagger-like teeth. They have flexible skin "wings" and long, whip-like tails with scorpion-type stingers.

Swampbats

Swampbats are distantly related to sandbats, and, as such, have many of the same attributes. However, swampbats (as their name implies) live principally in dark, marshy areas where they float on the surface of the water, looking rather like large plants (lily pads), until someone gets close enough for them to strike, when they will lash out as does a sandbat. Though these creatures do not have stingers like their cousins, their maws are larger and are lined with hundreds of tiny, needle-like teeth (rather like that of a leech). When a swampbat scores a hit, it injects a poison into the victim which will anesthetize him for 1-4 normal turns unless he makes his saving throw versus paralysis, in addition to doing the usual 2-8 points of damage. The bat will then cling to its victim with hook-like fangs and drain his blood at a rate of 5 points per round, up to a maximum amount equalling the creature's original hit points or until the victim is killed.

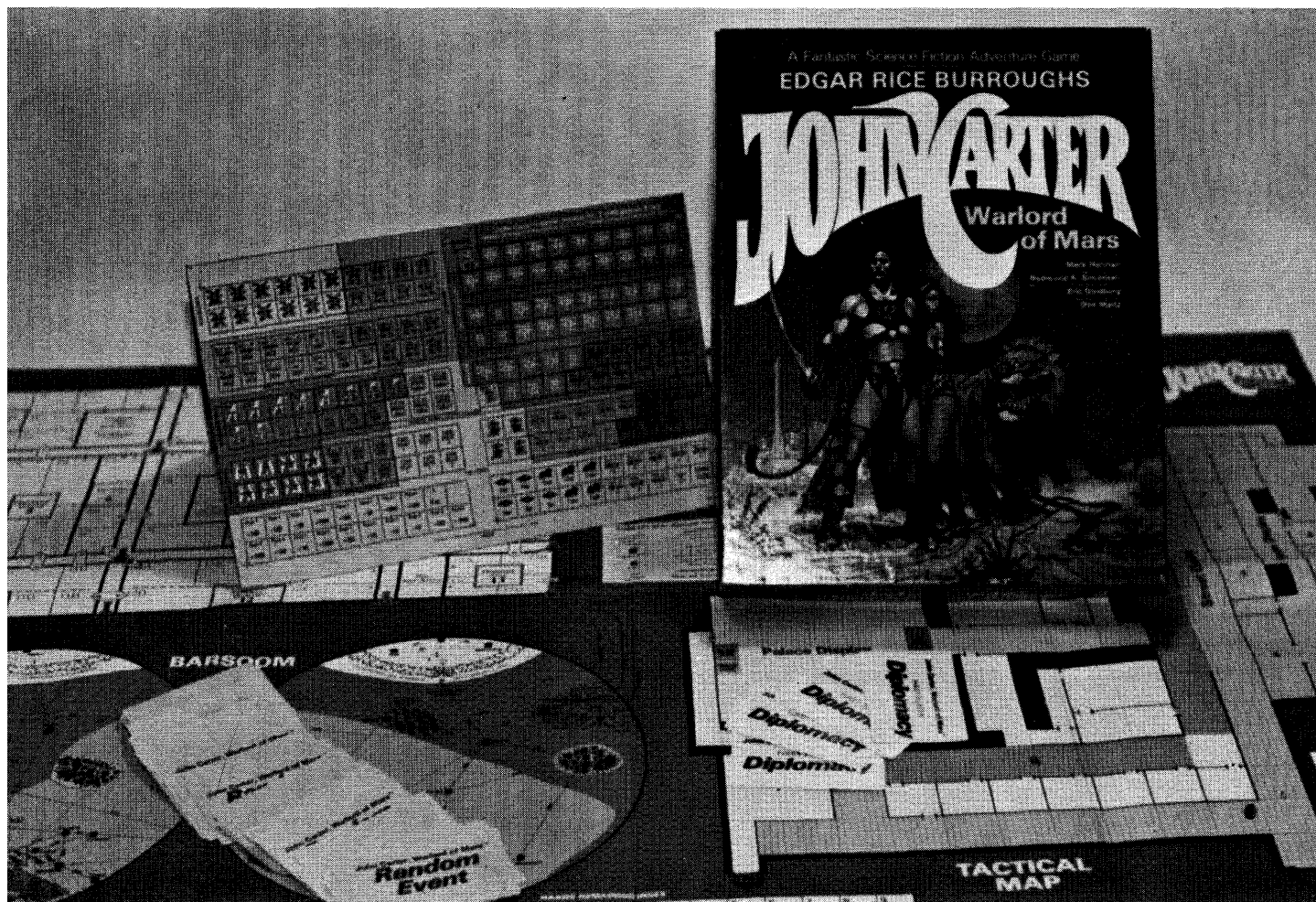
Of course, swampbats cannot spray sand behind them as do sandbats, but they can dive underwater if hard pressed (they have gills), and can swim at 9" per turn. They can glide, as do sandbats, at 6" per turn (24" on the first striking round), but only for a maximum of 2 turns.

Swampbats do not have any lair treasure except type Q (20% of the time), which will be hidden under nearby rocks (underwater) for storage, but they have the usual sandbat treasure in their gizzards.

Except for the information noted here and for the fact that 1-4 swampbats will be in any given area, these creatures are treated exactly like sandbats.

Description: Swampbats appear much the same as sandbats but are dark green in color with pale green and blue splotches. They have no stingers on the end of their snaky tails, but their maws are round and full of hundreds of tiny, needle-like teeth.

NOTE: The referee may rule that anyone who is near a swampbat or sandbat (but not close enough for it to strike) has a 10% chance per turn of noticing its eyes (double this if searching). This chance is increased by 10% at night or in darkness because the eyes glow (though it will be harder to tell what they are).



Barsoom in a box

Tony Watson

Swashbuckling adventure, an alien landscape inhabited by bizarre creatures, evil villains kidnapping beautiful princesses, and stalwart heroes having the courage and derring-do to rescue them: These are the elements that are integral to Edgar Rice Burroughs' series of novels about the strange planet Mars. On distant Barsoom (as the Martians call their world), the dashing Earthman John Carter fought his way to the warlordship of a world, the incomparable Martian princess, Dejah Thoris, at his side. The eleven novels of Burroughs' Barsoomian series have sparked many a reader's imagination, including this reviewer's, and certainly appeared to be fertile ground for the game designer.

SPI's **JOHN CARTER, WARLORD OF MARS** is that company's attempt to capture the color and adventure of Burroughs' Barsoom and the larger-than-life characters that peopled it. Being based on such an intricately described source, **JOHN CARTER** must be evaluated both as a game and an attempt to capture the feel of Burroughs' creation.

The game is attractively packaged in a boxed format featuring a nicely executed, full-color picture of the warlord himself, (sword in hand), Dejah Thoris, a Banth, and a spired Martian city in the background. The game comes with 400 die-cut counters, done in SPI's new "ghosted" style; each counter is an appropriate basic color with a large racial symbol resembling hieroglyphics and game values superimposed. The game map is not really a map but a series of tactical displays and a strategic map showing both hemispheres of Barsoom. The game utilizes a host of charts and tables which are contained in two eight-page booklets (one per player). Other com-



ponents include a 28-page rulebook and a 16-page source book. This latter item, titled "The World of Barsoom," has biographies of the major characters and capsule biographies of the minor ones, a lexicon of Barsoomian beasts, and short pieces on the weapons, cities and races of Mars. The book is a very handy guide to Burroughs' creation and a much appreciated addition to the game. **JOHN CARTER's** game system borrows some concepts from some other SPI science-fiction/fantasy games, and to this end, three decks of punch-out cards are included.

The game is divided into three games, though one is subsumed into another. The Dueling Game is a section of rules dealing exclusively with hand-to-hand combat. These rules are fairly short and more or less straightforward. Warriors and beasts of Mars are rated

for strength, agility and alertness. The first value is added to the attacker's die roll (combat uses a decimal die) when rolling for a hit. The agility value is the number, or greater, needed to hit that character. Thus a "10", John Carter's agility, is the best. The third value is expressed as a letter, A, B or C, which denotes the character's relative ability to discover enemy characters during situations of surprise, as well as determining which character moves first in a given melee turn. Some minor characters and villains, some beasts and all heroes have steps, and thus can be hit more than once before being killed. Heroes, however, are never killed, only subdued. The countermix is varied and contains a large number of monsters and warriors of Mars' many races. For the most part, the values attributed to the counters seem to be in keeping with the books. Dueling takes place on a number of tactical displays; representations of a house and a palace, both with interior walls and doors, and street, arena and flier displays are included. All are gridded off into one-inch boxes, which are further subdivided into 1/8-inch squares, the smaller ones used to regulate movement.

The dueling procedure is a straightforward move/fight procedure, with provisions for facing, special hero movement, and special hits when a natural "10" is rolled. The simple combat process is supplemented by a deck of maneuver cards and a combat matrix when duels between exceptional swordsmen take place.

The Strategic Game builds upon the Dueling Game, providing the framework for encounters and combats. Whereas the dueling rules are more or less mechanical in nature, the strategic system is much more colorful. It allows the players to create a series of events in a pattern much like an adventure novel. During a game, a player plays both a hero character and a villain corresponding to his opponent's hero. There are six heroes to choose from, from John Carter through Vor Daj. The stronger the hero, the tougher the villain and the more difficult the rescue. The emphasis of a player's involvement is on his hero, his villain being merely a way to foil the opponent's hero. The game begins with the villain abducting a female personage and spiriting her away to a randomly determined city. The hero then pursues, with the dual goal of freeing the lady and giving the villain his just desserts. Movement between cities uses the strategic map, a two-hemisphere projection of Barsoom with all cities and pertinent terrain features shown. Routes between cities are shown with distances between them in *haads* (a Martian measure of distance) listed. A movement card is drawn and the distance covered that turn is listed for movement by walking, riding a thout or speeding along in a flier. While between cities, a hero must roll for encounters, consulting the appropriate chart for that region and considering the mode of travel. Encounters usually consist of combat with a beast or two or a party of Martians.

Most of the game's action takes place once the hero arrives at a city a villain is hiding in. The cities are handled quite interestingly. A city display, divided into various areas such as the merchants' quarter, barracks, and the palace, is used to regulate movement and search. A detailed city directory lists the color of the city's inhabitants, the size and configuration of the city and other pertinent information. The rules provide for a detailed search procedure during which the hero may scout out certain sectors of the city, searching for the hiding places of his princess and the villain and their guards. During his search, the hero must consult encounter tables, which may result in a duel with the city watch or a noble and his retinue. These duels could end in imprisonment for a number of turns. While imprisoned, the hero can find a valuable friend among his companion inmates. Discovery of the hero in a city usually results in the villain fleeing to a new city (up to a maximum number of cities set at the scenario start). If the hero is lucky enough to evade the various pitfalls of the city and discover the hiding places of his princess and/or the villain, a duel may be set up on the appropriate tactical display.

Events in the strategic game can be influenced by the play of random event cards. During the course of a turn, a player picks from the deck a random event card which allows for a number of possibilities. Some are usable only for villains (such as "Villain attempts to besmirch fair princess' honor" or "Servant in Hero's entourage secretly in pay of villain"), and others only for heroes (such as

"Friendly patrol appears to aid hero" or "Beast distracted"). Players can hold up to three cards at one time and play them as circumstances dictate.

A hero's performance in the game is evaluated in terms of glory and love. To fulfill his glory requirement, a hero must slay the villain and his henchmen; to make the love requirement, a hero must free the villain's female captive and his own princess (the two are not always the same: the love and romance rules are complex) and return them to the home city of Greater Helium.

The final game in the trio is the Military Game, which is not interrelated with the other two games. As its name implies, the Military Game deals with the clash of nations rather than the individual exploits of heroes. The game simulates a war between Helium and the Dusar/Jahar alliance (with four neutrals thrown in for good measure).

The Military Game utilizes the strategic map and the same playing of cards for movement between cities. The units used represent fleet strength points, done in different colors for each of the city-states. There are leaders as well for each city (the ubiquitous Warlord appears again, and once more is the best at what he does), and these men influence combat and diplomacy. The game flows easily. The game turn begins with a mutual diplomacy phase during which both sides attempt to influence neutral cities and sway them to their coalition. Influencing neutrals is generally a function of maintaining a fleet in the neutral city for a few turns, as the index for that city moves toward that side (the Barsoomian version of "gunboat diplomacy"). If both sides have a commander present in a city, the two leaders may engage in diplomatic infighting using a matrix and a set of option cards, the possibilities running from "Stab in the back" through "Offer daughter's hand in marriage", to determine how the neutral is swayed. Neutrals that are sufficiently convinced become allies and may move and fight with the owner's fleets, though they have a penchant to go neutral again if left unattended or forced to suffer losses.

Movement follows, using the card system described previously. When opposing fleets occupy the same city, combat occurs. The combat procedure uses a differential CRT, augmented once again by a matrix of nine fleet maneuvers. The result of the options will be an addition or subtraction for that side when rolling on the CRT to determine the number of enemy fleets eliminated. Commanders use their leadership values to affect combat in the same way. The game system allows for the replacement of lost fleets, with a simple reinforcement procedure based on the possession of capitals.

Overall, *JOHN CARTER, WARLORD OF MARS* is an interesting game, and remarkably true to its sources. Players with an interest in Burroughs' works should be pleased with the game; indeed, such an interest adds considerably to the game. As one of the game's designers, Eric Goldberg, states in the designer's note, "The components of the game must become the tools by which the Players enter the Barsoomian world of John Carter. Once players reach this state, the game can be fully appreciated." The obviously painstaking research that went into the game, evident in Scott Bizar's fine background article, go far toward allowing such appreciation.

This is not to say that the game is flawless. The game is so true to the books that it accurately duplicates some of their faults as well. This is mainly found in the Dueling Game, where the frequent combats tend to get a bit repetitious. The rules are necessarily simple; there are so many combats in the course of a given game that a very detailed dueling system would result in a considerably lengthened game. Yet, as the dueling system stands, the lack of maneuver and significant terrain features, and the highly mathematical nature of the combat procedure make the dueling game sometimes less than exciting. Competitive gamers may find fault with the Strategic Game as well. The chance for a villain to win is infinitesimal; the question is not if a hero will win, but when. Players who are interested in the game as a way of participating in the adventures on Barsoom will be able to overlook these points and fully enjoy the game.

JOHN CARTER, WARLORD OF MARS was designed by Mark Herman and Eric Goldberg. It is available for \$20.00 (boxed) from SPI, 257 Park Avenue South, New York NY 10010.



Game review

Swashbuckler

Produced by: Yaquinto Games

Retail price: \$7

It looks like a record album. It costs like a record album. But **SWASHBUCKLER** is a new game, and a good one, from Yaquinto, in a new format which the company calls Album Games™. The box is a cardboard folder with pockets for storage of the small pieces, and the inside of the folder becomes the playing surface when it is opened and flattened.

The game itself is a recreation of a lifestyle and form of combat which never actually existed, but should have. It attempts to portray the action of the era of the Three Musketeers, combining the "best" elements of a tavern brawl and a dashing swordfight in a manner previously witnessed only in Hollywood movies on the subject. Now you can hurl a mug of beer in the bully's face while a crony grabs the chandelier and prepares to deliver a boot to the back of his head.

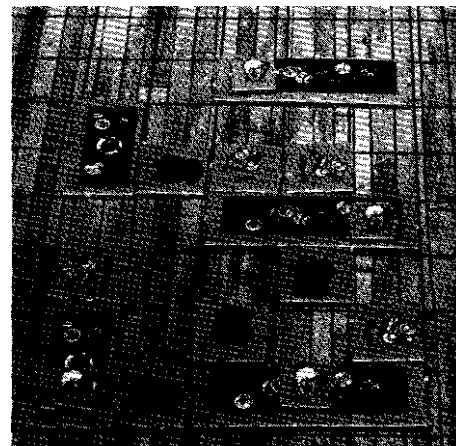
Inside the folder are two floor plans, allowing the game to be played in a typical indoor tavern setting, or on the deck of a ship (two ships are printed port-to-port on the display, allowing for boarding maneuvers). The playing surfaces are marked off in 3/4-inch squares, which makes it pos-

sible to use other available playing surfaces, such as Judges Guild's Flotilla One boat plans or JG's equally detailed castle plans. The scale is close enough to **SWASHBUCKLERS** to allow the game system to be transferred. If mounted on small bases, 25mm figures could be used for playing quite easily on either type of playing surface.

The playing pieces are of varying sizes, all die-cut on thick cardboard and quite colorful. They include not only pirate and musketeer pieces (with names), but also their swords and daggers, full and empty mugs of beer to toss, treasure chests and cannons (empty), plus chairs, tables and benches — and two chandeliers. Also included are a setup card for generating scenarios, and a very comprehensive and complete reference card containing every chart or table needed during the course of play. This game card speeds up play and cuts down on calculations greatly, which is a big benefit to what is basically a "fun" game.

Included also is a Swashbuckler Order Sheet; a simultaneous-movement/action procedure where each player charts a turn in six steps, resting for segments of a turn when a previous activity requires it. A typical turn's order for someone in the middle of a tavern fight would read: turn right, turn right, throw mug, rest, overturn table, rest.

The play structure is simple, but there are enough options in the system to make every turn.



offer many possibilities. A character may be stunned, which negates any orders written for the length of time involved, or may take damage which makes carrying out a future order impossible. Damage is scored cumulatively, with different effects for different parts of the body.

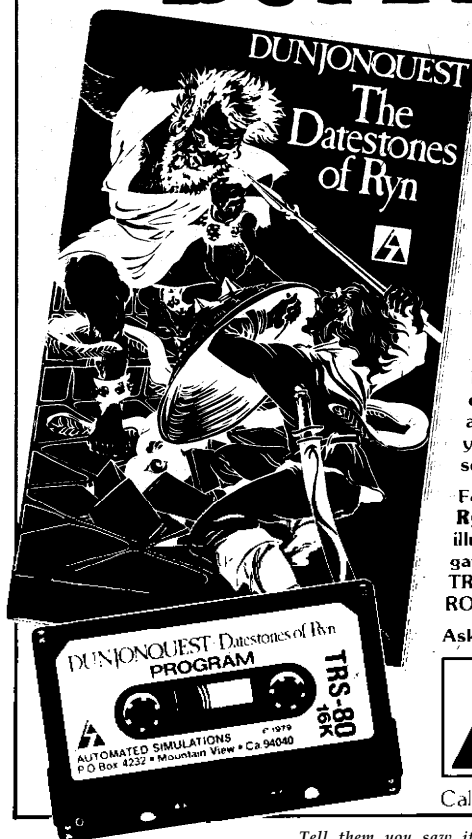
The rules can appear cumbersome in places, but are carefully written with clear examples. At the start, Yaquinto's advice is to not study the booklet too hard, just start playing and keep the



rules handy for reference. This learning method works well, and helps to enhance the light atmosphere of the game.

In the next printing, the manufacturers would do well to use different counters for representing cutlasses and rapiers. Also, a few left-handed char-

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acter pieces would be more pleasing and also speed up play somewhat. On the last page of the rules, it is suggested that buyers mark their counters to reflect these changes, but someone who buys a later edition shouldn't have to settle for that.

SWASHBUCKLER is fun. Not silly fun, or inside-joke fun, but just plain pleasant fun. Perhaps dying from a mug in the head is too ludicrous to get upset about, but for some reason this game is even fun to lose.

From 2-6 players can play **SWASHBUCKLER**, with each player controlling 2-4 characters. A game takes from one to three (at the very most) hours, and the time will fly almost as fast as the beer mugs. There are no provisions in the game for a campaign version, but there doesn't seem to be any reason one couldn't be done. The game could be adapted for use in a campaign using the En Garde! system from GDW. Considering the price, the ease of play and the technical sophistication of this game, **SWASHBUCKLER** could be one of your best game purchases of the year. — William Fawcett

Game review

Time Tripper

Produced by: SPI
Retail price: \$6

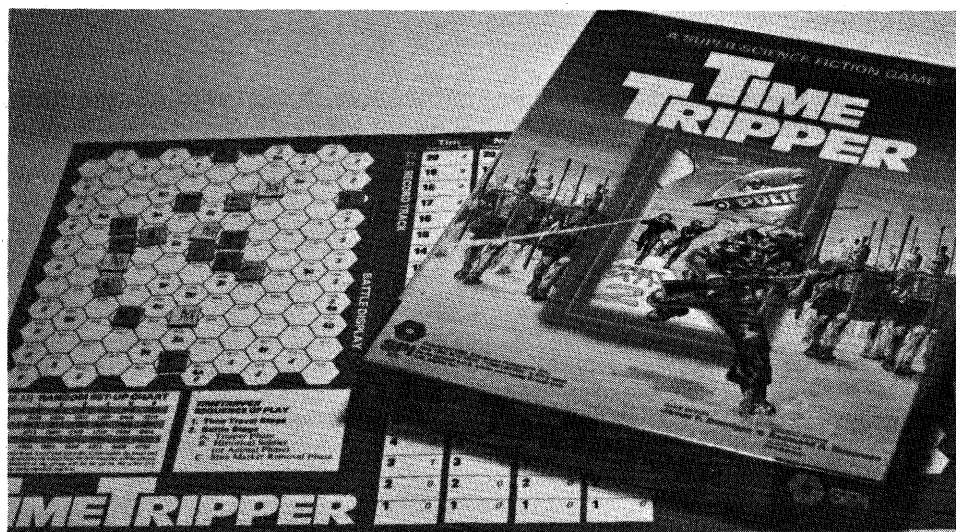
Many wargamers wondered what it would be like to take a single, well-armed modern soldier and pit him against troops from various times in history. SPI's new game, **TIME TRIPPER**, allows the players to do just that, and quite a bit more in the balance.

The game's introduction tells us about "Timmy the Zap," an American soldier in Vietnam with a penchant for experimenting with drugs and electronics. While in the jungle one morning, Tim adjusts his modified radio to find that the manipulation of the device controls a pillar of light that has suddenly appeared. Tim maneuvers the "flux" until he is inside it and then, with a ZAP he finds himself in the midst of a group of Roman legionnaires. A short firefight ensues after which Tim plays the radio and with another ZAP finds himself among prehistoric buffalo and a sabretooth tiger.

So it is with **TIME TRIPPER**, a game for one to four players in which each assumes the role of a modern-era soldier, shunting through time via inaccurate manipulation of the flux, constantly seeking to return to their own time. Each game will have a number of encounters, both past and present. There are enough of these events, and they are varied, that the game never plays the same way twice.

TIME TRIPPER utilizes a map with four displays. Two are time displays, one past and one future, used for determining what era the tripper is currently in. There are 36 different locations in each. A battle display, a clear-hex field dotted with random entry points, is used for encounters. Four record tracks, one for each possible tripper, are included and are used to keep track of endurance, ammunition supply and so on. The various displays are a little dull, but certainly functional.

The game's counter mix is varied. A number of counters are used for each tripper; to mark his position in time or on the tactical display, or for book-keeping purposes such as weapons carried, ammo loads and so on. A number of counters exist to represent soldiers and creatures encountered; soldiers are either melee troops, de-



picted by a legionaire silhouette, or missile troops, shown as bowmen. Unfortunately, these same encounters are made to represent futuristic troops as well; somehow, the battles against the Time-police are less colorful when their numbers are represented as troops armed with bows.

TIME TRIPPER is really a series of random encounters in various eras in time, as each tripper seeks to find his way home. When it is determined just where a tripper is in time, a listing of battles is consulted to find the encounter for that era. Each of the 72 entries will list the time and place of the encounter and the nature and number of the foe, an explanation on how to set up the enemy, and, for use with optional rules, the negotiation matrix to be used and the treasure possible. All listings have brief explanatory notes to set the stage.


The battle begins with the set-up; all units, including the tripper and some of his equipment, appear on the map in a more or less random fashion. Battle procedure is relatively simple. The tripper can move and perform one other function, such as fire or load a weapon, pick up an object, or play with the radio in hopes of controlling the flux and escaping the battle.

The tripper's combat options are rather detailed. A number of weapons are at his disposal, from pistols and grenades, to automatic rifles, bayonets and captured melee and fire weapons. Some weapons can be used in a variety of modes. For example, an M-16 on full automatic can fire into up to four adjacent hexes with a high attack value. However, used this way, the weapon is less accurate and more likely to be out of ammo after the attack than would be the case if the rifle was used to fire single shots. The CRT indexes fire mode with range to produce a number that must be equaled or beaten on two dice to be hit. For each hit, the defense value of the target is subtracted from the attack value of the weapon and the appropriate column on the results table consulted. Another dice roll determines the extensiveness of the hit, from no effect or stun to disabled, wounded or killed.

The game is aptly suited for solitaire play. Historical soldiers and animals are rated for attack, accuracy (if they are missile troops), defense and detection. This last value is important to movement of historical soldiers and animals, serving as reflections of the units' relative aggressiveness. During the historical soldier/animal movement phase, the detection value determines which row to use on the detection table. Two dice are thrown and the result is either movement away or towards the tripper, plus a stop or an immediate attack. While this system sometimes causes the nonplayer

forces to act in a less than effective manner, it is certainly functional and allows the game to be played solitaire with no problem. In any case, if the historical soldiers and animals were commanded by a player, they would be capable of bringing much power to bear on the tripper, and he would have a difficult time surviving most battles.

Under the optional rules, trippers may attempt to negotiate their way out of battles with historical soldiers; such attempts may cause the soldiers to become awed by the tripper and come into his control (allowing the tripper to take, say, an Athenian hoplite forward into time to help him fight the mind police of 2077), or to simply flee.



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The negotiation can backfire and enrage the soldiers as well, so care must be taken when using this option.

The main point of the game is for the tripper to get home, back into his own time. To do this, the tripper must gain control of the flux, align it if possible, and then jump the flux, or move from one era on the time display to another. Commanding, conjuring, moving, and aligning the flux all take place on the tactical display, and the success of doing each may be influenced by what's happening around the tripper (such as being shot, or moving in that phase). Jumping the flux, or movement in time, is random, though a player can have some control over where he's going if he has aligned the flux prior to jumping. Ideally, the player will hit the time hole in the center of the display, and have a chance, based on experience gained in previous jumps, to get back home. If he fails, he is moved randomly.

TIME TRIPPER is a fun game. The idea is novel, the encounters are interesting without taking themselves too seriously, and the game is varied enough so that it never gets boring. It's also a fine solitaire game, and that's a big plus for those gamers who have a difficult time meeting with opponents. The game is expandable, as the designer's notes point out, and additional rules allow for the use of a "Timemaster," a player who creates encounters and arranges them on his own time display. The tripper must then work this way through the Timemaster-developed battles, much as participants in a role-playing game must deal with the situations devised by their Dungeon Master or referee.

TIME TRIPPER was designed by James F. Dunigan. It is packaged in a one-inch box and sells for \$6.00 at your game store or from SPI, 257 Park Avenue South, New York, NY 10010. — *Tony Watson*

Game review

Starmaster

A play-by-mail game

Produced by: Schubel & Son

STARMASTER is a strategic-level simulation of the expansion of races and their civilizations into outer space, with new players entering the game at the point when their "race" has begun to explore the stars.

The game has what seems to be an amazing amount of flexibility in the rules for a computer-based play-by-mail game. The initial turn for each player is spent determining the characteristics (physical and mental) for the new race. Each player is allowed 300 points with which to design a race, paying for attributes according to their costs in points. For example, human-type teeth cost 2 points, mandibles 4 points, rending fangs 5 points, and a giant fighting claw four points. There is a very large list of attributes and characteristics to choose from or a basic human type is already available "preassembled" for 300 points, the maximum expenditure. To add a radiation detection organ (10 points) or telepathy (90 points) to the basic human body, for instance, attributes must be sacrificed or exchanged with other less costly ones to bring the total point expenditure down to 300 or less again.

Players have the option of forming a race with a "hive mentality" or a caste system (such as bees have), which could contain several radically different life forms within the same racial structure.

Each player will also make basic decisions about

the climate and size of his/her home planet. A larger planet means more industry, for instance, but a less advanced space program than on a smaller world where surface gravity was weaker.

For obvious reasons, the first turn can be the most fun of the entire game. You should expect to spend several enjoyable hours planning what form your race and civilization will take. I designed several possible races, each with a variety of intriguing powers. Finally, I settled on a caste-system organization of insectoids which has one caste capable of interdimensional travel.

On the second turn your race begins its exploration of the area immediately around your home planet. Exploring the stars is risky and can be costly in terms of lost ships, but eventually you will locate one or more planets and may exploit the resources from them if you so choose.

Again at this stage of the game, a large number of different actions are possible, limited by a player's available resources. There is even a provision in the rules for taking an action not normally found in the turn sequence. Combat between fleets of opposing races is quite possible, and sometimes inevitable. Combat is performed in a quasi-tactical manner, in that players choose the manner in which their fleets will react to any known or unknown force. Conducting a regular turn will take anywhere from an hour to several hours, increasing as your empire gets larger.

New players are started at the edge of occupied space; that is, in the same general area of the "universe" with other "underdeveloped planets" belonging to players who are also new to the game.



(From page 4)

(the material plane); their individual power and egoism alike are exceptional. Because of the egoism factor, it is very difficult for a dragon to not be of an extreme alignment, for only the strictest adherence to an alignment can supply them with the mental discipline needed to give life meaning. Mentally, chaos is as demanding as law, for the chaotic must frequently act on his central theme of acting randomly and unpredictably, and this can place an extreme strain on creative abilities. If you don't believe this, try adding four and four one dozen times, never using the same method twice and always arriving at an answer of eight. It can be done more ways than a dozen, but the differences become trivial and the task boring after a time — which is another reason why chaos is demanding: It is no less dull (to the practitioner) than law.

Ferrin Harrison
Columbia, MO

Philosophical questions such as the one Ferrin addresses here are hearty food for thought, and in a way they're essential to the further growth and sophistication of the AD&D game system. And, for that matter, where would this magazine be without people who have varying opinions on aspects of gaming, and care enough to express them to our readers?

But on another level, Ferrin's contention that "there is no real need" for a new set of neutral

The closer a player travels to the "core," the more likely is the chance for a meeting with an advanced race belonging to a long-time player. And there are a fair lot of players — more than 2,000, according to Schubel & Son.

The game system retains the flexibility of the other aspects of **STARMASTER**. Players normally have no deadlines, but may advance as quickly or slowly as desired, depending on how often they send in new moves. This system encourages players to make moves more often, but such action can be an expensive proposition.

STARMASTER's cost, in fact, is its chief drawback. The initial turn fee is \$10, which pays for a rule booklet and the first three turns. Each turn after that costs \$2.50. Since space battles, trade activities, any colony's actions, and all special activities count as separate turns, someone playing **STARMASTER** actively for a year could shell out a small fortune.

But, considering the degree of detail and sophistication in the game and the efficiency with which my turns were processed, perhaps the costs are not out of line. Entering the result of a single turn into the big system must take someone at Shubel & Son at least a few minutes, and perhaps an hour in some cases, and turn results are returned to the player with impressive speed. Nonetheless, you probably should look for a less expensive PBM game if you're on a tight budget.

STARMASTER is a detailed, entertaining, and well run game. If the cost doesn't deter you, the scope and potential variety promise hours of enjoyment. — *William Fawcett*

dragons is not something that needs to be made a point of counter-contention. If Ferrin Harrison or anyone else doesn't want to use the new neutral dragons, he or she is quite free to act as though they don't exist — and presto, they don't. Those readers who don't subscribe to Ferrin's theory about how good dragons can evolve into neutral ones can use "ours," if they so desire. And even someone who does employ neutral versions of the Monster Manual dragons can enjoy injecting some new and unknown adversaries into an adventure.

The rules of AD&D are flexible enough and rigid enough at the same time to allow for many changes such as the ones Ferrin and "neutral dragons" author Arthur Collins have proposed, or to allow the game to be played strictly by the book. It doesn't matter whether you permit the MM dragons to shift alignment, whether you play with all-new neutral dragons, or whether you do neither, as long as the game you're in is stimulating and entertaining for everyone involved. — *Kim*

"Horried!"

Dear Editor:

Concerning the article entitled "Points to Ponder" in #39: The history was impressive but when the author began his list of bonuses for female characters I was horrified! Consider his suggestions: +1 on Wisdom for magical attack, +1 on Dexterity, +1 on Constitution. These adjustments are supposed to be made in order to "give the women an even break" since they cannot have a Strength above 18/50 (an event which should happen only once in more than 430 ability rolls).

I believe that women characters already have some advantages which their male counterparts do not have — the ability to bear children not being the least of these. As opposed to denying the arguments of the author, I propose a different

scheme to make things fair. Simply limit the maximum male Dexterity to 18/50. This can be justified by the very points made in the article — small, light muscles as opposed to large, heavy ones.

Howard Cohen
Stockton, CA

We have received many more letters in reaction to our "women in D&D" stories than we can ever hope to have room to print. Howard's letter is a typical one, not in the specific criticism he puts forth but in the fact that he thinks there's a different and better way to balance the female's Strength disadvantage with an advantage in some other aspect of generation of abilities. There may well be as many different ways of "balancing" a campaign in this regard as there are campaigns — and that's fine. The point is that if you feel strongly enough about the "unfairness" of the rules to change them, you're free to change them in any way you want, within the context of the campaign you're playing in.

Kyle Gray's article was not presented (or written) as the definitive statement on "how to help women characters". It contained "points to ponder," and from the looks of our batch of letters to the editor on the subject, a lot of you have done a lot of pondering. Thanks for letting us know your thoughts, even though we can't print every letter.

Incidentally, we know Kyle would appreciate it if we'd point out to Howard (and anyone else who might be mistaken) that, like it says in the first line of the article, she is a female player. — Kim

Rumbles

(From page 2)

So, we all compromise. Universities seem to be the closest thing to a poor man's convention center, and the University of Wisconsin at Parkside has one of the best setups for conventions that I've seen so far. As an exhibitor, it's still a drag to unload half a mile from the exhibit area, and as a gamer, it's a drag to be several miles from the nearest motel. But it's better than most I've seen. Next weekend I'm off to San Francisco for PacifiCon '80 (past history by the time you read this) at the Hotel Dunfey — a hotel/convention facility. We'll see how that works as a convention site this year and let you know next month — next July it will be the site of Origins '81.

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Roger Moore

There were eight of us at Daniel's place, preparing to set off on our Saturday-afternoon adventures in Upper Middle Earth, when the doorbell rang. Dan (the DM for the day) went to answer it while we unpacked our characters, Cokes, Cheetos, cupcakes, and all the other equipment necessary for *D&D*.

We were setting up for one of our high-level adventures; there was a rumor in the area where we lived of a new monster lair, in the Firefall Mountains to the west, that held unparalleled treasures. We had most of the known artifacts, but this sounded like something different. We agreed it was going to be worth a try.

It was going to be too unwieldy for us to bring all our henchmen, hirelings, and armies, so each of us brought only our main player character, steed, and familiars as required. Joanna brought her Paladin lady and her horse with the mithril barding, and managed to get special dispensation from her church (The First Temple of Wonder Woman) to bring all seven of her holy swords. Alan took his storm giant and mattock of the titans, and led the party alongside Jerry's golden dragon character. Jerry griped a lot because he couldn't take Farrah, Kate, and Jacqueline, his henchdragons, but Dan had been firm. Belinda got her brownie, her homonculous, and her two golf-bags full of wands, staves, rods, and scepters and saddled up her unicorn, riding beside George's arch-Druid/Bard and Isaac's elven Ranger/Cleric/Magic-User with the mutant-horse (he called it a Brute Horse or something) he'd gotten on another plane. I took out my caveman and +5 vorpal battleaxe and became the rear guard. Above us flew Margie and her Pegasus, serving as air

The Day of the Dwarf

cover and emergency medic (16th-level Clerics are much appreciated in our group). Margie works as a nurse in the hospital downtown, and she fit the clerical role well. Before setting out, we agreed as a group to hold down psionics and we swore not to summon any gods into the adventure; we'd been quested so many times that we knew the Abyss like the backs of our hands.

About the time we had unpacked the Cheetos and set up the party formation for the march, Dan came back into the room with the guy who was at the door and introduced him.

"Folks, this is Jack. He's a *D&D* player who moved into the area and I invited him over to get in on the action." We introduced ourselves and Jack smiled nervously, clutching a loose-leaf binder full of papers and a cigar box that rattled. It turned out to be full of miniatures. We had him get a place on the sofa next to the soft-drink cooler, between Alan and Belinda. Jack gave a lot of funny looks at the miniatures we were setting up in our marching order, especially at the giant and dragon. Jerry caught his look and smiled at me with an "aha, a neophyte" look.

"Am I allowed to bring in a character I used in another campaign?" Jack asked, pulling a character sheet out of his notebook.

"Let me see it," said Dan from behind his judge's desk. He took the sheet and began looking it over, and then laughed. He then made a note on the sheet and handed it back to Jack, who read it and smiled.

"Thanks."

"Don't mention it," said Dan. Jerry and I exchanged looks and shrugged. He passed me a note that read, "Maybe he raised him a few levels." I didn't think so; Dan was wild, but fair. If Jack was a

low-level character, then he'd have to survive as best he could (with our help, of course).

"On the way out of Battlecloud Galactica," said Dan, referring to our cloud-castle hideaway (the name was Alan's idea), "you have an encounter." We weren't surprised, and were told we saw a dwarf walking along a path in the woods below.

At this point Jack placed his character's miniature on the tabletop and confirmed most of our suspicions. It was a dwarf with a sword and shield, a colorful backpack, and chainmail. No other weapons were visible on the figure. Daniel described the dwarf's alignment as true neutral when Margie checked. At best, the dwarf was ninth level, unless he was a thief as well as a fighter. But the chainmail decided it for us.

We hailed him and reintroduced ourselves as our characters. I admit maybe we overdid it, showing off our powers and everything. Jack seemed quite impressed. "Just what do you do for a living?" asked Jerry, with a careless dragon-type yawn.



Jack shrugged and smiled. "Mostly I stay alive. I've been pretty lucky so far."

"I'll say," said Belinda, testing a wand on him. "You're not carrying any magical items." She concentrated in his direction briefly and frowned. "You're not psionic, either." Alan, Joanna, George, and Isaac also confirmed the lack of psionics.

"You can go on an adventure with us if you want," I said, twirling my vorpal axe with the deftness that a 19 dexterity gives you. "I'd recommend a place near the center of the party unless you're suicidal. We're going into pretty mean territory. Probably a lot of demons and beholders and liches and stuff like that."

"Fine with me," said Jack. "I'll go wherever you people are going."

Isaac shook his head in amazement. "That's a dwarf for ya. Guts."

It was a four-day journey to the Firefall Mountains, even at our speed, and encounters began appearing with their usual frequency. The first night out, a beholder (speak of the devil) tried to blast us

while we were camped out. Jerry laid a wave of fire across it and Alan beat it into the ground with his mattock.

The two hundred orcs that swarmed in on us at dawn found Belinda wide awake and her wands working overtime; we all had a chance to get in on this one, even Jack (who insisted he not be left out). He gave a remarkable account of himself, somehow managing to escape unwounded though he slew twenty orcs. A pit fiend was apparently leading them to us, and it got into a furious hand-to-hand melee with Joanna (who had chopped her way through the orcs just to meet it). The devil lost his head in the combat, however; Joanna gleefully sheathed her vorpal blade and then went at the orcs with her sword of sharpness. The battle ended about seven in the morning and we prepared to be on our way. While Margie was passing out doses from one of her seven staves of healing, we kidded each other about the fight, especially Jack.

"You can always tell a happy dwarf by the pile of orcs he stands on," said George. George had gotten the worst of the melee, having been used by the orcs as a trampoline.

Jack gave one of his now-characteristic smiles and didn't answer right away. "I'm just interested in staying alive. I figured you could use a hand, though, and I couldn't resist it with all the orcs around."

"Hey, what level are you, anyway?" asked Isaac curiously.

"That's rude to ask," replied Jack, "but I usually hit what I aim at."

This sparked my curiosity, too, because I was wondering how Jack had managed to hit every single orc he'd swung at. No one but Jack and Dan had seen his rolls to hit, which was one of our own group rules for *D&D*. We made our saving throws and attack rolls on Daniel's desk so he could witness them and check them against the charts in his guidebook. Some of us also used swords of unknown power or weapons that we didn't want anyone else to know about, like Isaac's sword that I suspected was actually Stormbringer. We all trusted Dan, though we sometimes had doubts about each other.

Another curious thing was that Jack had killed each of those orcs with a single blow, except one that had apparently lost all but one hit point in a single stroke. I passed a note to Jerry to this effect, and he wrote back that he suspected the dwarf's broadsword was an artifact of some kind. I'd thought as much, too, though it was still possible that Jack's character was rather lucky.

Our course took us through the middle of a swamp, which was the DM's playground. Suddenly, clakers swarmed in out of the mist and beat the storm giant senseless. Dragon breath and twenty-hit-dice fireballs from George's sickle of the druids filled the air. I found myself wrestling a clakar without my battleaxe, and had to dodge several swings of the same from the clakar that had taken it from me. I choked to death the one I was wrestling and Isaac rode up and lanced the other one with my axe, but he was snatched off his mutant perch by another. I was regretting our decision to ban psionics (as perhaps we all were), but we fought off the attack and began to regroup. It was then that we found Jack's dwarf washing off in the creek, after having slain three of the winged apes. He was smiling that secret smile of his, and didn't appear to be seriously hurt at all.

I wanted to nail him right there and ask him about his broadsword, but we had more pressing business. Isaac was gone. Belinda checked one of her weird artifacts (the one that had STARFLEET COMMAND stamped on the side) and announced that the retreating clakers were carrying Isaac toward one of the mountains in the Firefall chain. Our work was cut out for us.

After raising the storm giant from the dead and reattaching my left arm, we set off at a rapid pace. We bypassed a large camp of bandits (though Joanna launched a meteor swarm into their midst from a *Ring of Spell Storing*) and also evaded some rocks thrown from a previously unmarked group of hill giants. Joanna nearly left us to do battle with them, but we convinced her otherwise because of time considerations and she contented herself with a *Wish* that they would all change alignment to lawful good. As we left, we watched them haul down their banners of allegiance to Demogorgon and free all their prisoners.

Two days later we stood at the foot of a bleak and forbidding peak. We knew we'd arrived at the right place from the description

that Dan gave us of the chill in the air, the uncomfortable feeling of unspoken and ancient evil. I could feel the adrenaline flow in my veins. As we prepared to enter the mammoth caverns that Jerry located in the mountainside, we made practice rolls with twenty-sided dice and sat on the edge of our seats.

We entered the caves invisibly and silently, and sneaked past the four Hydra and the Tyrannosaur chained by the entrance. George began mapping and we moved through vast corridors and rooms, past huge golem guards and various roving devils. Our luck ran out when we rounded a corner and Dan told us one of the ten Ice Devils we saw had seen us, apparently with its detect invisibility powers.

Combat was joined on the spot. Joanna began carving a highway down through the devils with her vorpal blade (with the flaming capability) and Jerry used two breaths of gas to clear the hall behind us. Moments later more devils teleported in and there was a free-for-all that ended in part of the ceiling collapsing from a lightning bolt, with Jerry being buried underneath the rubble.



I'd been hit by an ice storm twice and a winter wolf had me by the leg; the rest of us weren't much better off. Abruptly we all switched to psionics and traded psionic blasts and psychic crushes with the major devils left alive. Jack's dwarf was standing in the way of the psionics, battling two barbed devils, but he didn't seem to be affected in any way (though one blast killed a barbed). Once the fighting died down for a couple of rounds, we found that Belinda's homonculous and brownie had been subjected to the old shake & bake, and Margie's Pegasus and the storm giant had been freeze-dried. Everyone seemed to be hurt, and about a third of our magical items were just so much burnt wood and melted metal. I finished off the winter wolf and took charge of damage control. It was then that I noticed the dwarf had only a couple of cuts and bruises from the battle. Everyone else was down by half their hit points.

"Did you swallow a ring of regeneration or something?" I asked, not believing what I was told I was seeing. "Or does that sword of yours drop your armor class to minus thirty?"

"Neither, really. I'm just lucky."

"Damn," I said. I looked at everyone else, made a decision, and in my best heavy-thunder voice, said, "I think it's time we cut loose on this place." I then took off the amulet that gave me control over my alter-ego, and I began to shapechange into a green-skinned giant with muscles the size of tree trunks. "I want to smash this place! Hulk has *had* it!"

I wasn't really the Incredible Hulk, of course, but I was close. It was the result of a tremendous burst of radiation I'd received on the same alternate world where Isaac had gotten his Brute Horse. The amulet was something Belinda made, and gave me the self-control to keep from wrecking everything. I had some weird form of epilepsy when I became "the Hulk" and Dan would pass me notes telling me what I had to do (like "Start knocking down the building" or "Run off in a random direction").

Dan wrote me a note as soon as I took off the amulet, and I had to start stomping down the corridor, attacking everything I met and turning it to oatmeal. Before I was out of sight, everyone else had gotten out their stuff, too. Joanna pulled out the magic rope she'd gotten from Wonder Woman herself, Belinda shouldered her phaser rifle and pulled out her disintegration grenades, George whipped out his light-saber (and brown cloak) and Margie lifted her Mace of Almighty Destruction. They charged on behind me, having sent the

I should say something here. As I said, Dan was fair, not only to us but to his monsters, too. And we'd never been able to successfully attack any demigod, god, demon prince or arch-devil in the past without very heavy losses and many failures. We'd lost whole parties in the past, of levels not much lower than our own now, trying to make Demogorgon's palace or something like that.

Dan played Asmodeus to the hilt. "Welcome," he said quietly. "I confess that I hadn't expected you so soon, but no matter." Asmodeus beckoned us closer with a wave of his great left hand. "I've already been enjoying the company of a friend of yours. I've tried being a good host but he doesn't seem to appreciate it very well." He shrugged. "No matter. Perhaps you'll be more courteous."

We were in a sweat. We had no preparation time and had thought we'd already beaten the best that was here. Joanna had replaced the amulet on my neck so I wouldn't be tempted to jump Asmodeus; she announced this none too soon as Dan was preparing another note, probably to that effect. None of us had any doubt that the room was antimagical, and we hadn't enough hit points or psionic power left to fight the Duke of Hell and his henchdevils. He didn't appear to want to kill us outright, so we waited and tried to think of a way out.



remains of everyone else to the clone tanks on Battlecloud Galactica.

We overran everything we met and finally found ourselves outside an immense steel doorway. I grabbed the doorhandles, ignoring the powerful magical jolts I got from them, and tore the door off. We rushed inside . . .

. . . and froze in our tracks. We were looking into a vast and beautiful throneroom, with chandeliers of purest ruby and great columns of diamond and other precious gems. And Asmodeus sat at the end of the room, toying with that super-rod of his. Ten pit fiends stood on either side of him, and at his feet was Isaac, tied up and missing all his equipment.

"I UnderstoodThere was some huge treasure down here," said Jack in a remarkably calm voice. Until the moment he spoke, I'd forgotten he was even in the party with us.

Asmodeus nodded. "A most effective rumor, planted by my agents in your city. I've been keeping tabs on you since you raided one of my underlings, Geyon. You slew an Assassin of the Gods and twenty-eight devils to recover some artifact, about a year ago. I rarely forget a debt owed."

"That wasn't entirely of our own free will," Belinda said. "We were quested by Mitra."

"Truly spoken. I'd possibly consider allowing you your freedom if you would each repudiate your deities and declare yourselves to

be my own true followers." He picked up some papers beside his throne and held them out to us. "All that would be required would be your signatures. I've provided a small pin with each document for you to, ah, extract the ink necessary to sign."

That got to Joanna the Paladine like nothing else.

"I'd sooner walk through the Plane of Fire in gasoline armor than sign your accursed paper!" The rest of us exchanged looks (Joanna really got into being lawful good-or, as we sometimes called it, "awful good"). We decided to go with the flow.

"No deal," I said, knowing there were now long shadows cast on our immediate futures.

Asmodeus stood, his ruby sceptre leveled in our direction. "I see that while you are all possessed of immense courage, you are also as impolite a group of guests as your friend here." He sighed. "Now, as for your dispositions . . ."

"I have a suggestion," said Jack. "Why don't we roll dice to determine our fate? If I can roll higher than you on percentile dice, three times in a row, then we go free."

We were a bit stunned, the rest of us, but we couldn't think of anything better. Asmodeus (Dan) smiled broadly and laughed.

"Excellent! You show a remarkable amount of courage yourself. Very well, if you win, then you shall be teleported from this place to that cloud of yours. If I win . . . well, let's worry about that when it happens. Here's your dice." Dan tossed Jack a single ten-sided die. "You get that one die. I get two, for the full range of one to one hundred."

"That's not fair!" yelled Joanna.

"I don't think anyone said anything about fair," said Asmodeus. Dan motioned Jack to come up and roll his die on the tabletop, and everyone else got up to watch the rolls. Dan kept Asmodeus's rolls secret, however. "Ties do not count," Dan added. The game began.

The first roll gave Jack a seven. Dan threw his dice, looked, and announced, "Asmodeus rolls a zero six."

We felt pretty good about that, though the chances were slim of our luck continuing to hold like that. The second roll produced a five

from Jack and a zero-two from Asmodeus, and we began to feel giddy. We weren't sure if the rolls were really coming up that way, but if Dan said they did, it was fine with us. I wondered if the dwarf had been blessed or had a lot of gambling skill.

On the last roll, Jack got a two, and we listened in silence as Dan rolled, and called out, "Zero one."

We acted kind of silly then, cheering and all, but Dan took up Asmodeus's role again, with none of the finery and polite talk that had preceded the dice game for our souls.

"Indeed, fate seems to have been with you. I keep my word, as always, and you shall be immediately teleported out of here, physically sound. But I will not forget you, particularly you, dwarf, and I will seek you out when you least expect it, when your precious luck has run out at last. Then you will know me as your master, and experience my rage." He waved his great hands at us, uttered some arcane words, and we popped back to Battlecloud Galactica (without our magical items, of course). We untied Isaac, and the adventure was over.

Except for one issue.

"Were you really rolling that low?" I asked Dan. "I can't believe that you actually came up with what you did."

Dan smiled and looked at Jack, who also smiled. Jack motioned to Dan and said, "I think you'd better tell them."

"Jack and I know each other from way back. We ran the *D&D* games in our hometown before I moved here. We used to have a pretty wild group, and we did a lot of experimentation with the rules and the game. Jack was playing a character he used in one of our campaigns; I figured that as powerful as you people were, it couldn't hurt too much. I really couldn't resist." He picked up his copy of *Gods, Demi-Gods, and Heroes* and leafed through it.

Aboard the Battlecloud Galactica, a room full of people looked at the dwarf in the chainmail, and at his broadsword, and asked, "Just who are you, anyway?" We hadn't asked him his name because we'd assumed he wouldn't live through the adventure.

The dwarf smiled shyly and said, "They call me Bes."

The fifth fantastic adventure of Reginald Rennup, Mu. D.

When the marvelous Multiversal Doctor happened to be passing through old Bagdad, an emissary from the Vizier came to implore him to lend his aid, for the Caliph had mysteriously vanished from his locked and guarded chambers. Rennup consented, being much interested in such strange and puzzling cases. Upon arriving at the palace, the learned sleuth directed a stream of questions at slaves, servants, guards, various nobles, the occupants of the seraglio, and finally the Vizier himself.

"Well, yes," the bearded counselor admitted, "The Caliph Ben Ibn-benjamin does have a special brass lamp. It is here in his private suite."

Rennup nodded sharply: "And you say he was last seen by the Royal Barber who performed a tonsorial operation upon him?" When the Vizier gave an affirmative reply, Rennup said: "I have but one further question: Is that large porcelain vase over there familiar to you?"

The assembled court agreed unanimously that they had never seen the urn previously. "Tell us, Savant of the Ages, what has befallen our Cherished Caliph?" they implored him.

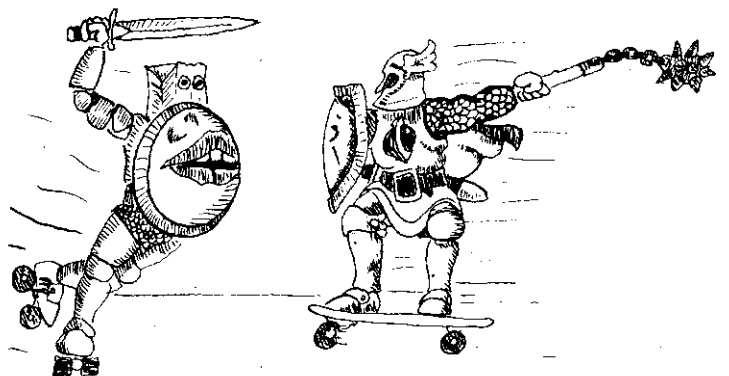
"I'll do better than that!" the adventurer stated. Stepping up to the brass lamp, he buffed its top smartly with his sleeve. Smoke trickled, then issued forth in an ever-thickening stream: "Genie of the Lamp," Rennup resonated, "turn the Caliph back from vase to human form!"

Uttering the most foul of Arabic oaths, the now-materialized genie waved a huge hand, and Ben Ibn-benjamin stood where the porcelain vase had formerly been. As the transformation took place, the genie disappeared, and the Caliph swooned from the shock of it all.

"You see," Rennup related, "the Caliph often made use of the powers of the magic lamp, but he ignored the constraint placed upon him by the genie never to cut his beard. Thus, when the Royal Barber had done his job and left him, the genie appeared and turned the errant ruler into the pottery piece nobody recognized."

"We can understand how you deduced the genie in the lamp, and even the admonition not to remove facial hair," the assemblage agreed. "But how, O Marvelous Mystic and Solver of Conundrums, did you ascertain that the Caliph had been changed into the strange vase?"

"From a saying old and honored in my own time and place," the sage scholar said with a smile: "A Benney shaved is a Benney urned!" (With thanks to Will Niebling)





THE STORY OF

Jasmine

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Dalmeida

At Br. Ethelred's insistence, Flavia recalls how the ancient ring of Emeth came to rest on her finger: "It was the day my father rode with his army to the South Province because of a disturbance. That night, I couldn't sleep. I remember being drawn to the garden at midnight. There, a most wonderful prince waited for me. I was suspicious. But when he placed this ring on my finger, I knew I loved him and agreed to go to his castle, Svartsborg, where he would join me later. I gathered a small escort and left that very night."



"It is as we feared!" Flavia's guide interrupted. "Yes," Ethelred sighs, "Thaattur has proven to be very clever. 'Thaattur'?" "Your most wonderful prince used you as a pawn in an elaborate chess game... when everyone was in an uproar at your disappearance, he seized the opportunity... and the castle. He planned to hold you for ransom when your Father, King of UR returned. The terms of the ransom are, of course, UR."

Flavia winced with horror. "No, this cannot be!" She cried. "Even though he does not hold you, with that ring, you are as good as his prisoner." As Ethelred spoke, the ring began to glow with an unearthly light.

A dark figure alone in an unlit chamber muses at his accomplishments. So everything had been achieved without the girl, after all. Now, she must be found again. (Those responsible for losing her would be put to death!) Yes, he had special plans for her. Yet, locating her would not be difficult for even now, the ring was calling to him...



NEXT: JASMINE








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The Mansion of Mad Professor Ludlow

by James M. Ward



Introduction to players

You are all young campers on a week-long camping trip through the woods and wilderness. In the middle of a nighttime hike, you become separated from the rest of your group. None of you is worried, however; you have all taken excellent compass directions and are sure you can eventually find your way back to the campsite. So, with this great chance to do a little exploring on your own, you set out into the woods as a group.

Each of you carries the following items: a large backpack with sleeping bag attached underneath, a canteen of water, a jackknife, a large, rough-cut walking stick, heavy hiking boots, a compass, cooking gear, food for three meals, two changes of clothes, and a flashlight.

In addition, young campers have a tendency to bring along things which their leaders didn't say they would need, so each of you may make a list of ten things which you are carrying in your pockets or backpack that are not required. Objects which are unreasonable for

young campers to have will not be counted, since they would have been confiscated by the leaders long ago.

Each camper is permitted to declare himself or herself the holder of a certain achievement badge, which had been earned before the trip for above-average skill and knowledge of something. Since this camping organization is so sophisticated, just about anything (again, within reason) can be made a special skill. Campers with a certain special skill could have equipment supplied to them specially, such as a first-aid kit for someone with that skill or a set of walkie-talkies for a camper with a badge in communications.

The group files through a path in the woods and suddenly comes upon a small valley. There is a mansion nestled among the trees about a hundred feet away.

A member of the group claims to have heard of the place. He says it is the mansion of the mad Professor Ludlow, and you all creep closer to take a good look. Some of you want to go in, but others rightly point out that such an act would be breaking and entering, and it would be wrong to do. Suddenly, from somewhere within the old house, you hear a cry of "Help! Help!" Being the good young people that you are, you all rush for the big front doors, push them open, and run inside to help the person in trouble.

The Mansion of Mad Professor Ludlow

Notes for the referee

Be sure to check each player's list of ten extra items before they begin, and be careful that no one is allowed anything which an upstanding young camper would not take along. The characters are young teenagers who would not have access to such things as drugs or weapons.

While this adventure takes place in an *AD&D* setting, players should not be allowed to take along things which an *AD&D* player would normally use. For instance, graph paper would not be allowed for mapping, unless a camper had selected a mapping achievement badge. The achievement badges are just a fun thing, to allow the players to take a few more items that might help them, and they should not be abused. It is possible to have a gunnery achievement badge, but no camper will automatically possess a gun (though the badge may well be useful if the rifles are found in the trophy room). The first-aid badge allows a camper to carry a first-aid kit with ten "doses" of treatment. One dose will heal half of the damage done to an individual as the result of a single encounter, or will totally negate the effects of poison bites on one individual. Athletic achievement badges would allow campers to sustain less damage from falls and enable these campers to jump further and be a bit stronger than the other characters. Benefits for other badges can be determined as the referee sees fit.

The group should be expected to travel together and to re-form in a large group as soon as possible when any of them become separated from the main body. Under "ON CLOSER INSPECTION" in a room description may be several facts, all of which would not necessarily be read to the players. "ON CLOSER INSPECTION" will not be read until all characters planning to enter the room have done so, and only after the players say that they are indeed looking around closely to gain information. If there is no mapper in the group, do not

give any specific measurements. Specific locations and configurations of exits from a room will be visible "on closer inspection." The referee should refer to the floor plans to provide any measurements which the players request and have the right to know. You may prefer to not use compass directions to help keep players disoriented, instead referring only to directions of left, right, ahead and back whenever possible.

Characters should be allowed to do virtually anything they desire within the mansion, which will sometimes cause them to act in a less than upstanding fashion. Players should be permitted to do this, but once in a while should be reminded that they are supposed to be upholding high moral and ethical standards. You may ask, "Would a good camper do a thing like that?" to keep players somewhat in line, or you might remind them that their mission is to try to find out who screamed for help. (Actually, the sound was a recording made by the professor which is activated whenever humans approach the entrance.)

Many forms of "death" (in a game sense) which might happen to characters are not fatal. Any time a camper is not utterly destroyed or eaten by a creature, that character simply lapses into unconsciousness when he/she reaches zero hit points, and then must be carried by one or two other characters whenever the group is moving. If the number of unconscious characters exceeds the number of carriers, the first characters who were rendered senseless will awaken and stumble along, able to do little more than follow the path taken by the more alert members of the group. If the entire group is taken to zero hit points, they are immediately brought out of the mansion on a slide which appears at their location and gently deposits them on the grass outside.

Each camper begins with fifty hit points, an armor class of ten, and hits as a first-level Fighter.

First Floor

A: The beams of the flashlights reveal a hall with a mirror at its end and two openings, one to the left and one to the right.

ON CLOSER INSPECTION: The hall has inch-thick red carpeting and walnut-paneled walls. The mirror at the end runs from the floor to the twenty-foot-high ceiling and covers the forty feet of wall section on that south face of the hall.

NOTES TO THE REFEREE: The mirror can be lifted up with one hand, revealing a door with a handle that easily opens to the touch. All of the walls on the first floor will appear to be normal material of one type or another, but are actually made of an unbreakable metal that cannot be marred by any device in the mansion or by anything the scouts may have. All of the ceilings on the first floor are twenty feet tall. The only wall sockets for power appear when there are electronic devices mentioned in the text. The light source comes from within the ceilings; therefore, there will be no lamps in the entire area, and light is shed from a ceiling only when mentioned in the text.

B: The beams of the flashlights show a room paneled in red-stained barn boards with a floor of the same substance. There is a couch in the northeast corner of the room and an opening out of the room on the east wall.

ON CLOSER INSPECTION: There is a musty smell to the room, and leaves are littered on the floor. The couch is an old, dusty, overstuffed relic with several cushions and rips on all parts of it. The room measures sixty feet east and west and forty feet north and south, if paced out.

NOTES TO THE REFEREE: If the couch is disturbed in any way, 3 giant rats come out and attack the party nearest the couch (HP 4,3,2; #AT: 1; D: 1-3; AC: 7; SA: Bite has 5% chance of causing disease (save versus poison).

C: The beams of the flashlights show a hall with pink walls and a floor made of red marble.



ON CLOSER INSPECTION: The walls have clean squares all over them where pictures were obviously once hung, but are no longer. The floor has dried leaves littering it. If paced out, the hall is eighty feet long east and west and twenty feet long north and south.

D: The beams of the flashlights show a room with gray painted walls and a cement floor. It is filled with wooden crates and there are leaves all over the room in large piles.

ON CLOSER INSPECTION: There are 200 empty wooden crates of differing sizes, and the biggest concentration of leaves is in the southwest corner of the room. The room measures sixty feet east and west and forty feet north and south and has a side alcove to the south starting on the east wall that is forty feet long east and west and twenty feet long north and south; it is here that the concentration of leaves is located. Behind a big crate along the east wall, thirty feet from the north corner, one finds a door with a normal handle.

NOTES TO THE REFEREE: If that large pile of leaves is at all disturbed, a group of 3 rattlesnakes attacks (HP: 10,8,5; #AT: 1; D: 1-3; AC: 5; SA: Save versus death caused by poison).

E: The beams of the flashlights show a room with gray painted walls and a cement floor. It is filled with boxes and barrels.

ON CLOSER INSPECTION: There are thirteen barrels of grain alcohol each with the number "50" painted on it. There are thirteen boxes filled with pairs of white gloves. A metal chest contains a silver set made to serve eighteen people, four pairs of silver candlesticks, three huge silver carving knives (like short swords), and eighteen solid silver goblets (total worth of the silver items is 20,000 silver pieces). There are thirteen chests filled with books about plants; thirteen boxes filled with assorted sizes of clay pots; and ten large crates with mattresses in them. When paced out, the room is forty feet wide east and west and sixty feet wide north and south. A door on the east wall is originally hidden by the mattress crates.

NOTES TO THE REFEREE: When the players enter the room, they will be immediately attacked by an incredibly old man dressed in rags and carrying a butcher knife (HP: 7; #AT: 1; D: 1-6; AC: 10; SA: None). This old man will leap out from behind some of the boxes and surprise the entire group. He will never follow a retreating group out of the room, but will act dangerously at all other times and will never listen to any type of reason.

F: The beams of the flashlights show a room paneled in oak with an oaken floor that is filled with shelves upon shelves of rocks. From the door, a set of stairs is visible going up from the south section of the room.

ON CLOSER INSPECTION: These shelves are obviously a geological exhibit of some type, since every sample of rock has a scientific name on it. Each of the samples weighs about a pound. If paced out, the room is sixty feet west and east with a partial wall running north, starting twenty feet from the east wall and extending forty feet. The room is eighty feet long north and south. On the west wall in the north corner is a passageway out of the room. Also on that wall, sixty feet from the north corner, is a doorway. Further down from this door is a twenty by twenty feet corridor section that ends at the bottom of the stairs up; on the east wall section by the stairs is another way out of the room.

NOTES TO THE REFEREE: All of the valuable minerals in the rock collection like gold, silver, platinum, and copper, are on shelves on the south wall in the small corridor created by the dividing north-south wall. They will all be on the highest shelves and above the normal eye level of any scout. There are no crystal samples in the entire room.

G: The beams of the flashlights show the passageway has strange objects hanging on its gray painted walls. The floor is of black marble. There are openings out of the hall from the east and west ends.

ON CLOSER INSPECTION: The hall is lined with hanging medieval weapons: 3 heavy maces, 2 halberds, 3 crossbows with one bolt each, 3 short swords, 5 huge two-handed swords, 5 daggers, 4 boar spears, and 3 flails. All of these are easily detachable

and have traces of preserving oil on them. The hall is twenty feet wide, north and south and 100 feet long east and west.

NOTES TO THE REFEREE: The weapons are all in perfect condition and do the following damage: Maces-2-7 pts.; Halberds-1-10 pts.; Crossbows-1-4 pts.; Short Swords-1-6 pts.; two-handed Swords-1-10 pts.; Daggers-1-4 pts.; Boar Spears-2-7 pts.; and Flails-2-7 pts.

H: The beams of the flashlights show a room filled with furs covering the walls, ceiling, and floor. There is a large spiral staircase in one corner that seems to be made out of metal.

ON CLOSER INSPECTION: The furs are purple in color and very rough to the touch. They do not appear to be dyed, and each fur is very large and cannot be cut or moved from any section of the room. The spiral staircase is in the northwest corner of the room. It is made of metal and painted with purple enamel paint. If paced out, the room is eighty feet east and west and sixty feet wide to the north and south.

NOTES TO THE REFEREE: If any tapping is done to the wall section marked with the secret door symbol, it will show a hollow sound. If the wall is closely examined by hand, that whole section of fur will appear to be loose. It will easily move to the side with the push of a hand, revealing a normal door.

I: The beams of the flashlights show a room filled with statues of differing types. The walls, floor and ceiling are of green paneled wood.

ON CLOSER INSPECTION: There are fifteen statues in this area: three Viking types with ring mail for armor, horned helmets, and drawn swords in their hands; two female amazon types, each with a bow and arrow ready to fire; four men in plate mail with plumed helmets and swords at their sides; and five Wisconsin State Highway Patrolmen with pistols and equipment on their belts and nightsticks in their hands. The room is paced out to be sixty feet to the east and west and forty feet to the north and south.

NOTES TO THE REFEREE: All of these beings have been petrified and would be very grateful if freed from this state. They are fully aware, but unable to communicate in any way.

J: The beams of the flashlights show a bathroom with all the things one would expect to find in such a place. There is a sink with a mirror above it, a stool, and a bathtub. The floor, walls, ceiling, and all fixtures are of black marble.

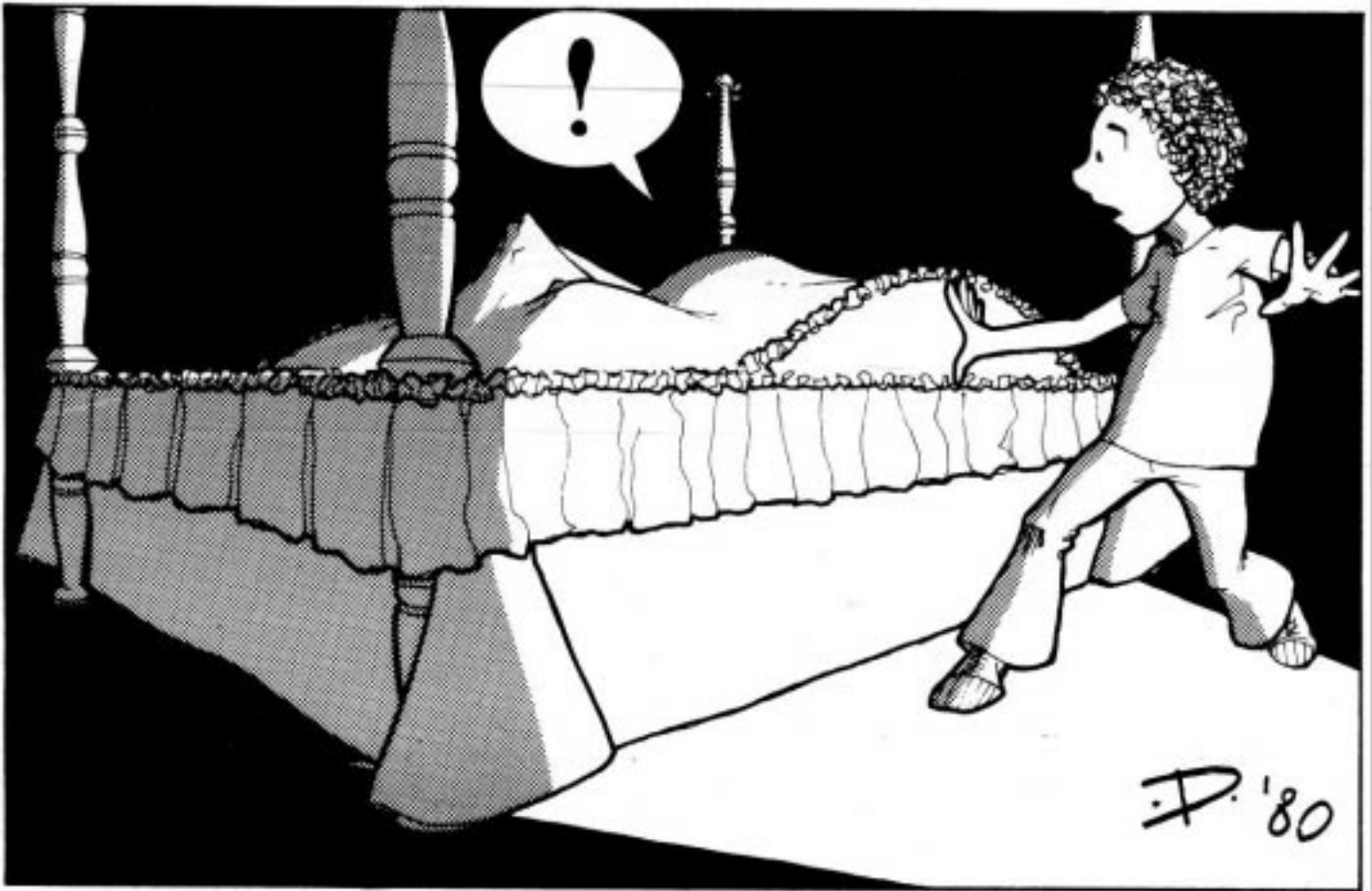
ON CLOSER INSPECTION: The water works fine in this area, except when it is about to overflow any sink or tub or stool for any reason. It will cut itself off first. There are hinges on the door frame but no other sign that there ever was a door there. If paced out the main room is forty feet by forty feet, plus a hall section that has the tub at its end. This hall section starts on the south wall and is twenty feet wide (east and west) and forty feet long.

NOTES TO THE REFEREE: The mirror over the sink has a recessed cabinet. In it are two small plastic bottles of pills: One has ten green pills that will speed any being up to twice normal for three melee rounds; the second bottle has twenty pink pills that will restore ten lost hit points per pill.

K: The beams of the flashlights show a large room with animal heads hanging on the walls and large animals mounted fully on stands. There are many of these all over the room. There are exits on the east and west walls.

ON CLOSER INSPECTION: This is a trophy room of some type with stuffed felines of all different descriptions along the brown painted walls. On the north wall is a cabinet with three long rifles that are very heavy and two shorter rifles that have two barrels apiece. There is a drawer under these rifles, containing two boxes of what must be shells. Besides the triggers, there are two levers on each gun; one is large and on the stock and one is small and near the trigger. If paced out, the room is forty feet east and west and sixty feet north and south.

NOTES TO THE REFEREE: The rifles were made by the professor. The long ones do 2-20 points of damage to anything hit by



them and the shooter should be treated as a 9th-level character for hitting purposes. The smaller rifles are shotguns; both barrels will always discharge when the gun is used, but only one barrel needs to be loaded to fire the gun. It does 1-10 points of damage to everything in a five foot spread in front of the gun, whether one or two barrels is loaded. The large lever breaks open either weapon for loading and the smaller lever is a safety device, which must be disengaged before a weapon will fire. There are ten shells in each brown box, one box for the shotguns and one for the larger guns. If none of the players are holders of a gunnery merit badge, do not let the players assume that they know of firearms. Novices will suffer 1-4 points of bruising damage per shot.

L: The beams of the flashlights show a room covered in small fur of some type and a spiral staircase leading up through the ceiling.

ON CLOSER INSPECTION: The fur seems to be rat fur. It has lice and smells of rotten meat. It covers the walls, floor and ceiling and when cut it shows bare cement floor and metal walls underneath. If the room is paced out, it is sixty feet square. The staircase is made of metal and painted with black enamel paint and is located in the northwest corner of the room.

M: The beams of the flashlights show a room with walls, floor, and ceiling of white marble. There is a bed in one corner of the room, several dressers, and a floor-to-ceiling mirror on one wall.

ON CLOSER INSPECTION: The bed is a huge four-poster with dust covering the green satin bedspread, sheets, and pillows. There are four dressers, each with four drawers. Each one of these is filled with white operating gowns and masks. There are two bedstands, each with a small drawer. In these are a roll of dimes (five dollars' worth); two dry cell batteries; and a solid gold letter opener (worth five gold pieces). The mirror is on the north wall in the west corner and has an ornate brass molding around it in the shape of a praying mantis about to strike. If the room is paced off, it is found to be sixty feet square.

NOTES TO THE REFEREE: Under the pillow, on the bed, is a red plastic disc with a pin on its back. When the disc is worn, every room the wearer enters in this mansion will light up. When any character puts his/her entire body on the bed, the canopy falls down in an attempt to suffocate that character. It does five points of damage per melee round until it is cut away or the character dies—upon death, the canopy springs back up again. The canopy is easily cut.

N: The beams of the flashlights show a room with twelve figures dressed in metal standing about. On the opposite side of the room is another exit.

ON CLOSER INSPECTION: The room appears to be entirely paneled in red oak. The twelve figures are suits of armor that line both walls in rows of six to a side. Each one has a sword in an upraised hand. If the room is paced out, it is forty feet east and west by sixty feet north and south.

NOTES TO THE REFEREE: If the two northernmost figures are touched in any way, they will animate and attack the group (HP: 19,19; #AT 1; 1; D: 1-12; AC: 3; SA: None). These things will hit on a 25% chance every melee turn and they will not follow anyone out of the room, but will go back to their places when the room is empty, to await the arrival of another character. Note: There are two rooms labeled "N", identical in all ways but the location of the exits.

O: The beams of the flashlights show a room with a large table and chairs in its middle. There are cupboards, metal sinks, a gas stove, and some type of huge refrigerator.

ON CLOSER INSPECTION: The room is painted yellow on the floor, ceiling, and walls. The gas stove and metal sinks all work as they should. There are seven cupboards filled with canned goods of all types from soup to canned meat. The table and chairs are made of metal and quite heavy. There is a cupboard filled with pots and pans, and a cupboard filled with dinnerware of fired clay. There is a frozen food locker with a large padlock on the metal door. The locker feels cold to the touch and produces a humming vibration.

NOTES TO THE REFEREE: When and if the freezer is broken into, a white pudding will rush out and attack (HP: 38; #AT: 1; D: 3-24; AC: 6; SA: Dissolves wood and metal). It will not pursue intruders out of the room, and if left alone in the room for two melee rounds, it will return to the locker and shut the door. There are two of these rooms and they can't be paced out because of the things which obstruct the area.

P: The beams of the flashlights show a room filled with plants from wall to wall and traveling up to the ceiling. One also notices a strange purple glow from the bottoms of all the plants. An exit is visible on the other side of the room.

ON CLOSER INSPECTION: All of the plants are in tanks that are filled with a glowing purple liquid. The plants seem to sway towards any people entering the area. Some of them bear fruit and berries. The room cannot be paced out because of the plants, but the path from exit to exit is eighty feet.

NOTES TO THE REFEREE: The secret door is blocked by dense, thorny brambles which will have to be cut away. If the foliage is cut in any way, seven stirges come flying down to attack (HP: 5 (x 7); #AT: 1; D: 1-3; AC: 8; SA: Drains blood).

Q: The beams of the flashlights show a room with stone walls, floor, and ceiling. The body of a skeleton lies in the middle of the room and its head is in a far corner. There is another exit.

ON CLOSER INSPECTION: The skeleton is old and yellow, the size of a small child. There is a golden ring on one of its bony fingers. If the room is paced out, it is forty feet east and west by seventy feet north and south.

NOTES TO THE REFEREE: If the head is brought within two feet of the rest of the body, it will fly out of the hands of the holder and rejoin the body. The skeleton will animate and attack the group (HP: 10; #AT: 1; D: 1-6; AC: 7; SA: None). The skeleton *will* chase characters outside the room. The ring contains three Wishes, but it cannot be removed from the skeleton or used until the skeleton has been animated and killed.

R: The beams of the flashlights show a room that is filled top to bottom with small bits of foam rubber. These bits are easily moved, but will take time.

NOTES TO THE REFEREE: If the players take the time, they will find all interior surfaces made of dark oak. The spiral staircase which may be uncovered is of metal.

S: The beams of the flashlights show what is obviously a huge computer filling the room on both sides and there is only a small pathway between the machines. There is a table and chair on the east side of the room and what seems to be a typewriter on the table. Above the typewriter is a television screen.

ON CLOSER INSPECTION: The pathway between the two machines is ten feet wide and forty feet long north and south. The machines light up and start to hum whenever a character enters the room.

NOTES TO THE REFEREE: The computer will answer any question the players type on the machine by printing out an answer on the TV screen above. It knows all about the house and will tell of it. Any question that is beyond the limits of what a character might know enough to ask will be answered with a line of question marks ????????? Any question that is technical in nature will be answered in Latin, which no one should be allowed to speak for the game purposes.

T: The beams of the flashlights reveal a bathroom with stool, sink and mirror, and a bathtub.

ON CLOSER INSPECTION: If paced off, the room is forty feet square. Everything is made out of pink fiberglass and the tub is filled with some type of bubbling liquid.

NOTES TO THE REFEREE: The tub is filled with hydrochloric acid and dissolves anything put in it except for glass. There is a cabinet behind the mirror, but it is empty.

U: The beams of the flashlights reveal a room filled with books

on shelves. There is a desk and chair in the room and another exit in the middle of another wall.

ON CLOSER INSPECTION: If the room is paced off, it is forty feet east and west by sixty feet north and south. There are exits in the middle of the north and east walls. The room has a green, inch-thick carpet and the ceiling is white marble. It smells like mildew in this area and when the books are looked at they fall apart in the hands and huge silverfish (harmless) leap out from the pages. The desk has three drawers, filled with scientific papers on the wave motion of elements in their plasma states plus about 200 number-two pencils.

NOTES TO THE REFEREE: There is a secret drawer in the middle of the desk that contains a .45 automatic pistol with six bullets in it (each shot doing 1 to 8 points of damage and the shooter will hit as a fifth-level character), plus a sack of 200 silver dollars.

V: The beams of the flashlights reveal a room occupied by a huge, jade-green, stone snake that stands almost to the ceiling. The room is otherwise bare and seems to be made of cement. There is another exit on the opposite wall.

ON CLOSER INSPECTION: When the first character enters the room, the statue will come alive and strike that person. A crossbow bolt will embed itself in the arm of that character.

NOTES TO THE REFEREE: A bolt does 1-12 points of damage. After the first shot (an automatic hit) there is a 75% chance of the statue hitting any moving target in the room (chosen at random). The statue has fifty crossbow bolts and fires two per round. It will not fire at any character wearing white, except for the first character it sights. The creature will continue to fire until it has sustained twenty-five points of damage (AC: 2).

W: The beams of the flashlights reveal a room empty of furniture and a spotlight shining down in the center of the chamber. It illuminates a five-foot staff of what appears to be oak. There is another exit on an opposite wall.

ON CLOSER INSPECTION: The light will shift and the staff will fly to meet any characters who enter the room. The staff will begin hitting those who have entered.

NOTES TO THE REFEREE: The staff hits 35% of the time on random players. It does 1-10 points of damage and will continue to strike as long as the spotlight in the ceiling in the middle of the room is intact.

X: The beams of the flashlights reveal a room with floor, walls, and ceiling covered in fragments of green glass. All of it appears to be very sharp. There is another exit on the opposite wall.

ON CLOSER INSPECTION: The glass is so sharp that it cuts deeply into the soles of all normal boots.

NOTES TO THE REFEREE: The glass is glued to the room surfaces, so it cannot be removed. There is a 25% chance per 10 feet of crossing that boots will be cut through to the feet, causing 10 points of damage. There are two rooms labeled "X." Each has two normal exits and a larger opening. In the larger room, the opening leads to the Silver Hall. In the smaller room, there is a set of ascending stairs through the opening.

Y: The beams of the flashlights reveal ten large wire cages in the room with another exit on an opposite wall.

ON CLOSER INSPECTION: There are bones noticed in each of the cages. Five giant ants suddenly come out of a hole in back of the cages and advance.

NOTES TO THE REFEREE: The ants will follow any group until they or the group are dead (HP: 9 each; #AT: 1; D: 1-6; AC: 3; SA: Poison sting (save versus poison at +3). The hole is much too small for characters to follow. Note: There are two rooms labeled "Y", of different sizes and configurations. There are cages and ants in both.

Z: The beams of the flashlights reveal a chamber with floor, walls and ceiling covered with brown fungus. In the middle of the room is a raised pile of the stuff. There is no other apparent exit from this room.

ON CLOSER INSPECTION: When anything touches the fun-

gus, clouds of the spores billow up and hinder vision in the room. As rough estimates, the room appears to be forty feet square with the fungus at least five inches thick on every surface.

NOTES TO THE REFEREE: The fungus is harmless, but smells terrible. The pile hides a set of +4 plate mail that glows in the dark with a strange green luminescence.

GOLD HALL: The beams of the flashlights reveal a short hall with metal walls, floor, and ceiling. The metal has a gold color to it.

ON CLOSER INSPECTION: The hall is sixty feet long east and west and twenty feet long north and south and made of three-foot-square, thin plates of this metal all riveted on.

NOTES TO THE REFEREE: The plates are all of gold and worth 9 gold pieces each.

MIRROR HALL: The beams of the flashlights reveal a hall lined with mirrors.

ON CLOSER INSPECTION: The hall is 140 feet long east and west and twenty feet wide north and south. With every round spent in the hall, a "natural" illumination in the area becomes brighter.

NOTES TO THE REFEREE: The professor cut this mirror glass specially to gather and direct 100% of all light brought into the room. Every twenty-first melee round, all of the energy stored in the preceding 20 rounds is directed at the darkest thing in the hall (perhaps someone without a flashlight), hitting it for 100 points of disintegration damage. The room returns to normal illumination, and the process then starts all over again. In the case of a large number of eligible characters, the tallest gets hit first.

SILVER HALL: The beams of the flashlights reveal a hall with metal walls, floor, and ceiling. The metal has a silver color to it.

ON CLOSER INSPECTION: The hall is eighty feet long east and west and twenty feet wide. The plates are three feet square, thin, and all riveted in place.

NOTES TO THE REFEREE: The plates are all solid silver and are worth three gold pieces each.

CLOSETS: The beams of the flashlights reveal rooms filled with clothing hanging from the walls. There are also shoes of some type under some of the clothes.

ON CLOSER INSPECTION: There are men's coats of all different types hanging in these rooms. There are raincoats, heavy wool winter coats, spring windbreakers, and light jackets. The shoes are boots of high quality. All of them are made for a tall man.

AA: The beams of the flashlights reveal a room that contains a swimming pool that is filled with a dark liquid of some-type. There are no other apparent exits.

ON CLOSER INSPECTION: The room is paced out to be eighty feet east and west by fifty feet north and south. There is a sickeningly sweet odor to the liquid. Characters can go around the pool on a ten-foot border of concrete.

NOTES TO THE REFEREE: The liquid is grape juice and is fresh and drinkable. The pool is thirty feet deep.

BB: The beams of the flashlights reveal an empty room whose walls are made of some type of metal. There are no other apparent exits.

ON CLOSER INSPECTION: The room is paced out to be forty feet square. The metal is copper in color and dulled, as if from oxidation.

CC: The beams of the flashlights reveal an empty room whose walls appear to be paneled oak, with floor and ceiling of grey marble.

ON CLOSER INSPECTION: The room is L-shaped, with a wide hallway exit and a normal open exit diagonally opposite each other.

NOTES TO THE REFEREE: There are two rooms labeled "CC" which differ slightly in configuration but are otherwise identical. The wide openings in the western and eastern rooms lead to the Silver Hall and the Gold Hall respectively.

DD: The beams of the flashlights reveal a room that has a spiral staircase at one end. The walls, floor, and ceiling appear to be made out of black barn boards.

ON CLOSER INSPECTION: The staircase goes up and is made out of metal. If the room is paced off it is eighty feet east and west and forty feet north and south.

EE: The beams of the flashlights reveal a room with several objects apparently covered by sheets. The walls, floor, and ceiling seem to be made of padded leather.

ON CLOSER INSPECTION: Each sheet covers an overstuffed black leather chair. There are a total of ten. If the room is paced off it is forty feet by forty feet.

NOTES TO THE REFEREE: Each one of the chairs has a hidden dagger positioned in the seat of the chair so that anyone trying to sit in a chair will be stabbed for 1-4 points of damage.

FF: The beams of the flashlights reveal a room with a spiral staircase in it. The walls, floor, and ceiling appear to be made out of green glass.

ON CLOSER INSPECTION: The staircase of metal is painted with blue enamel paint. If the room is paced off, it is sixty feet east and west by forty feet north and south.

GG: The beams of the flashlights reveal a room covered in a metallic-looking substance with a large iron box in one section of the area. There is another exit on an opposite wall.

ON CLOSER INSPECTION: The room's surfaces are very slippery and going through the room causes much falling and sliding. When a character falls, he/she will notice that a gray substance comes off the floor and onto their hands and clothes. The box has a large handle and it cannot be moved.

NOTES TO THE REFEREE: The slippery substance is graphite. If the lock is broken on the metal compartment, a howling wind comes out and knocks everyone in the room to the floor with stunning force (doing 1-4 points of damage). The compartment will then be empty.

XX: THE LOWER TREASURE ROOM: The beams of the flashlights reveal a room with large tables along the walls and a pool of water in its middle. The walls, floor, and ceiling are of paneled black wood.

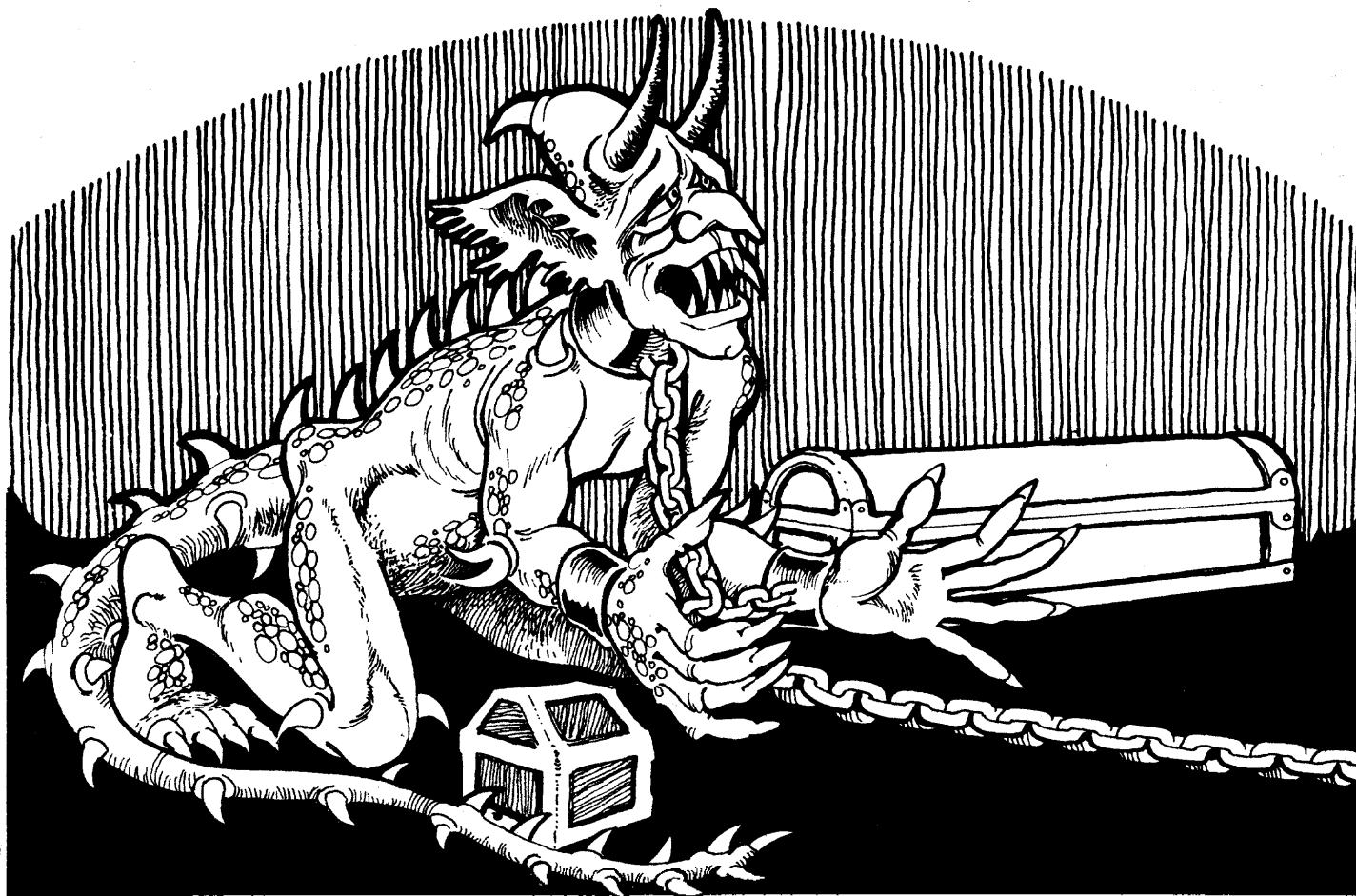
ON CLOSER INSPECTION: If paced out, the room is sixty feet north and south by sixty feet east and west. There are large tables along the north, east, and south walls. Each 10-foot-wide table on the north wall has a small wooden coffer on it. Each 10-foot-wide table on the east wall holds a pile of coins. The only table on the south wall with anything on it is the one in the middle. It has the following: a wooden platter of huge size, a small, single-bladed knife, and three small, blue quartz bottles with some type of liquid in them. Shining light into the pool will reveal a deep, clear pool with a chest at its bottom.

NOTES TO THE REFEREE: Each coffer has a poison-needle trap in the lock, and ten rubies inside (100 gold pieces each). There are a total of 4,000 gold-piece coins on the tables along the east wall. The platter is a +5 shield, the knife is a luck blade with two wishes on it, and the bottles are potions of storm giant strength. When the chest under the water is moved or opened in any way, the act causes the room to fill with poison gas from all sides. The pool is eleven feet deep.

ZZ: The beams of the flashlights show a room paneled in some type of blue wood with the same substance on the floor and ceiling. It seems to be empty of all materials. There is another exit on an opposite wall.

ON CLOSER INSPECTION: If paced out, the room is sixty feet square. A strange odor of bananas fills the room and is very strong.

NOTES TO THE REFEREE: The odor is a gas which slows all who enter the room for thirty minutes of game time, so that they think they are at normal speed, but actually do everything at half speed.



Second Floor

NOTES FOR THE REFEREE: Every one of these rooms is covered in sheet metal, on the floor, walls, and ceiling. There are no joints or edges to this metal. There are electrical outlets for every machine in any given room, but they are all single-receptacle devices and the machines that plug into them all have just one long silver prong. All of these rooms are so designed that no noise can be heard around any of the corners of any room, no matter how loud the sound.

I: The beams of the flashlights show a room with yellow carpeting. Huge spiderwebs are hanging down from everywhere on the ceiling and upper walls.

ON CLOSER INSPECTION: The carpet has dark red stains all over it, and there is movement among the webs on the ceiling. If the room is paced out, it is thirty feet square. There are ascending stairs along the west wall.

NOTES FOR THE REFEREE: There are three giant spiders near the ceiling (HP: 7,5,5; #AT: 1; D: 2-8; AC: 4; SA: Save versus poison). They will come down and attack only when two or more characters enter the room.

II: The beams of the flashlights show a room with benches all over the area. These benches are loaded with glass beakers, jars, and test tubes. There is another exit on a side wall.

ON CLOSER INSPECTION: There are nine benches. Each one holds a large group of beakers with powder in each of them, some empty test tubes with cork stoppers on them, and some stoppered jars with liquid in them. There are a group of three cans on each table with a green jelly-like substance in each. One of each of these cans of jelly on every table has burn marks on it and there is a smell of sulfur about the cans. If paced out, the room is forty feet east and west by fifty feet north and south.

NOTES FOR THE REFEREE: All of the liquids are acids that will do 2-12 points of damage to exposed skin. All of the powders are

chloride salts and will cause dense smoke when mixed with the jar liquids. The green jelly is highly flammable and burns intensely when set afire. Through the other exit is a spiral staircase going down.

III: The beams of the flashlights show a room bare of all things except for a creature chained to the floor in its middle. There is an exit to this room on the opposite wall.

ON CLOSER INSPECTION: If the room is paced out, it is forty feet east and west by fifty feet north and south. The creature is obviously evil in nature, with horns, long pointed ears, fangs, a tail with many pointed projections, and a leathery skin with more sharp projections coming off the skin. It is chained by a set of silvery handcuffs to a silver pin in the floor and contained within a 20 foot circle by the chain. The creature is seven feet tall and hunched over in what looks like an uncomfortable position. It immediately notices the group and begins talking in a foreign language. The tone of voice is a pleading one. Under its feet are a small square box and another longer metal box.

NOTES FOR THE REFEREE: This creature is a barbed devil (HP: 40; #AT: 3; D: 2/8/2-8/3-12; AC: 0; SA: generate fear, pyrotechnics, produce flame, hold person, or summon another barbed devil) and can use none of its arcane power (special attacks) unless it is attacked while it is still chained to the floor. Under its feet is a small box containing a ring of one wish and a long metal box filled with thirteen applications of dust of disappearance. The creature will begin talking English when the players talk it among themselves, and it will promise them anything to be released. All of these promises will be lies; it will attack when released (normal attacks only) and try to kill the whole group. It will chase any fleeing group until it has killed one of the party and then it will eat the character. From then on, until it is killed, there will be a 20% chance to encounter this creature in every second room that is entered by a character or group.

IV: The beams of the flashlights reveal a bare room with another exit on the opposite wall.

ON CLOSER INSPECTION: When all the group has entered the

area, a dazzling light comes on and strange sounds start coming out from the walls. If the room is paced out, it is sixty feet east and west by forty feet north and south.

NOTES FOR THE REFEREE: The lights are capable of giving severe sunburns if characters stay in the room longer than a minute. The sounds are strong vibrations that will make each party member deaf for three times the number of minutes they stay in the area.

V: The beams of the flashlights reveal a room bare of everything but a large Persian rug at its center. There is another exit on a side wall.

ON CLOSER INSPECTION: If the room is paced out, it is sixty feet east and west by forty feet north and south.

NOTES FOR THE REFEREE: There is a slit in the middle of the rug that causes all those who do not stay within 20 feet of the sides of the room to fall into a fifteen-foot-deep pit. The pit walls are made of metal, and characters will take 1-6 points of damage for the fall. The rug stays tight to the floor in all other areas.

VI: The beams of the flashlights reveal a bare room and two other exits on side walls.

ON CLOSER INSPECTION: When a character wearing a loaded backpack enters the room, he/she is pulled to the ceiling and stuck tight.

NOTES FOR THE REFEREE: The room has a super magnet in the ceiling which pulls all ferrous metal in that direction. In the middle of the floor is a small glass plate where one can see a shiny bulb underneath. If this plate is broken and the bulb underneath is taken out or shattered, the magnetic force is turned off. The glass is very hard and will take a great deal of force to break. Players will take 1-6 points of damage from falling off the ceiling unless they have an athletic merit badge. They can shrug off their backpacks and fall to the floor, but they will then have their clothes ripped by the metal parts which are ripped out of them by the still-active magnet.

VII: The beams of the flashlights show a room with a number of metal chunks littering the floor. There are three doors, each one on a different wall.

ON CLOSER INSPECTION: When one enters the room, metal chunks fall from the ceiling, and characters can see that the ceiling is massed with millions of these chunks stuck to it.

NOTES FOR THE REFEREE: After a character or party enters the room, every melee round 3-18 of these chunks will fall. They weigh fifteen ounces each and do 1-6 points of damage when hitting a player. There is only a 15% chance that any given one will hit, since they fall throughout the general area of the player. The doors are all fake and while the handles will turn, they can't open. They appear to be made from oak, but are metal like everything else.

VIII: The beams of the flashlights reveal a bare room. There is another exit on an opposite wall.

ON CLOSER INSPECTION: If the room is paced out, it is sixty feet east and west by forty feet north-and south. Stairs going down are found on the south side of a 20-foot-square landing on the south wall in the west corner. One can notice a strong odor of some type of flower in the room.

NOTES FOR THE REFEREE: There is a secret door on the west wall of the landing that will open automatically when light is shone on it for one minute. The odor is a gas which makes all who breathe it have half their Strength for the next sixty minutes. This causes characters to do half damage on all physical blows, and they will not be able to carry their backpacks or heavy rifles unless they drag them.

IX: The beams of the flashlights reveal a room with several benches that are crammed full of equipment of some type. There are several large barrels on the floor and another exit on the opposite wall.

ON CLOSER INSPECTION: This is obviously an electronics lab of some sort. There are five benches, and they all hold electronic

equipment: computer chips, transistors by the thousands, vacuum tubes, television readout screens, circuit boards, cathode-ray tubes, soldering guns, solder. The barrels are spools of copper wire differing in size from hair-thin to inch-thick. These are all under the table on the north wall. If the room is paced out, it is sixty feet north and south by forty feet east and west. There is an ascending stairway in the east corner of the south wall.

NOTES FOR THE REFEREE: There is a spool of hair-thin gold wire hidden in the middle of the spools of copper wire. It is heavier than the other spools (none of them can be carried). There is a giant ant in the core of this spool (HP: 19; #AT: 1; D: 1-6; AC: 3; SA: Poison sting). It will attack anyone who moves its spool.

X: The beams of the flashlights reveal a room covered in furs of various types. There is also an exit out of the area on a side wall.

ON CLOSER INSPECTION: The furs are all very thick and there are some recognizable ones including: zebra, lion, leopard, and polar bear.

NOTES FOR THE REFEREE: There are eight of these rooms, each containing a spiral staircase. The dimensions of these rooms vary from place to place. Each fur is worth at least fifty gold pieces and easily detachable from its mounting. When more than one character walks onto the furs, the characters are attacked by four giant centipedes (HP: 2,2,1,2; #AT: 1; D: Nil; AC: 9; SA: Save versus poison). These creatures are hidden under furs until movement rouses them.

XI: The beams of the flashlights reveal a room with a set of bunkbeds in one corner, two dressers, a card table with three chairs, and a desk and chair in another corner. There is another exit on the opposite wall.

ON CLOSER INSPECTION: If the room is paced out, it is forty feet square. The dressers each have three drawers, and each is full of men's clothes (pants, shirts, socks, and the like). The desk has been ransacked and there are papers everywhere. They all contain biological terms which relate to the cloning of cells.

NOTES FOR THE REFEREE: There is a secret drawer on the right-hand side of the desk with the following inside: A photo of a thin man touching the left side of a giant robot, a black glass quart bottle with a stopper, filled with poison gas under pressure that fills any seventy-foot-square (this room and parts of the adjacent rooms) when released; and a plastic sack with forty cut rubies inside (100 gold piece base value for each).

XII: The beams of the flashlights reveal a room with odd animal images at its far end. There is a bench in front of them, and no apparent exits out of this room on any other walls.

ON CLOSER INSPECTION: The lights show what is obviously a shooting gallery. On the bench in front of the machine is a set of nine rifles that everyone can tell are air rifles. There are boxes of pellets beside each rifle. There are targets of all different types, from clay ducks and pipes to bullseyes and swinging bell-arms. The rifles are the pump type and easy for everyone to use.

NOTES FOR THE REFEREE: When any of the rifles are touched or someone goes over the bench and comes close to the targets, the characters are attacked by a lion (HP: 15; #AT: 3; D: 1-4/1-4/1-10; AC: 5/6; SA: Rear claws for 2-7/2-7) that has its den behind the targets. The lion will pursue characters out of the room. The air rifles do 1 or 2 points of damage and those shooting are as 11th-level fighters for purposes of determining a hit. They have an effective range of fifty feet. The room is sixty feet east and west by fifty feet north and south. If the lion is killed, a secret door in the northeast corner will open automatically.

XIII: The room has its own lighting and shows an area filled with cushions of satin and silk. There are no other apparent exits from the room and players can see a winged woman asleep on one of the cushions in a far corner.

ON CLOSER INSPECTION: If the room is paced out, it is forty feet east and west by sixty feet north and south. The female has a belted dagger and no other article of clothing.

NOTES FOR THE REFEREE: The being is an Erinyes devil (HP: 48; #AT: 1; D: 1-4 with venom dagger; AC: 2; SA: Save versus poison dagger) and will sleep unless she is purposely wakened or a loud noise is made in the room. When wakened gently, she will seem kind and ask one of the players to release her from her bondage. All characters will notice a silver chain on her ankle (hidden by a pillow until then). The chain can be easily cut and she will promise anything to get it off. When released, she will try to kill the whole group and will follow them everywhere in this attempt.

XIV: The room is aglow with a strong purple light. It is a bare room, and there is another exit on the opposite wall.

ON CLOSER INSPECTION: The room is very hot. If paced off it is sixty feet square.

NOTES FOR THE REFEREE: The light will instantly heal all damage done to any character who enters the room, but the characters will not immediately know this. If characters stay in the room for longer than ten minutes, they will turn bright red as if they were severely sunburned, but this will wear off in twenty-four hours.

XV: The beams of the flashlights reveal a room with a large cage in the southeast corner with some type of large creature shambling around in it. There is another exit on the opposite wall of the room.

ON CLOSER INSPECTION: If the room is paced out, it is forty feet east and west by sixty feet north and south—counting the 10-foot-square cage in the corner. The creature seems to be a giant man, who will not answer questions but will motion for the players to get closer.

NOTES FOR THE REFEREE: This giant is a hill giant (HP: 42; #AT: 1; D: 2-16; AC: 4; SA: Hurl rocks for 2-16). It will try to get players to come close so that it can grab them and pull them into the cage, where it eats them. There are bones littering the cage, but they will only be seen if the players ask about the appearance of the cage area. There are five skulls, and many other bones broken open with the marrow extracted. The giant is able to hurl the skulls. There is a pile of rags in one corner of the cage that also contains the following: a wallet with no identification and five \$100 bills; a laser pistol doing 5-30 points of damage with every shot (every shot hits and there are nine shots in the pistol); and a large knife (treat as dagger, 1-4 pts. of damage) that has bloodstains all over it. The cage lock could be easily opened by any intelligent person, since it is just a series of levers that the giant is too stupid to figure out.

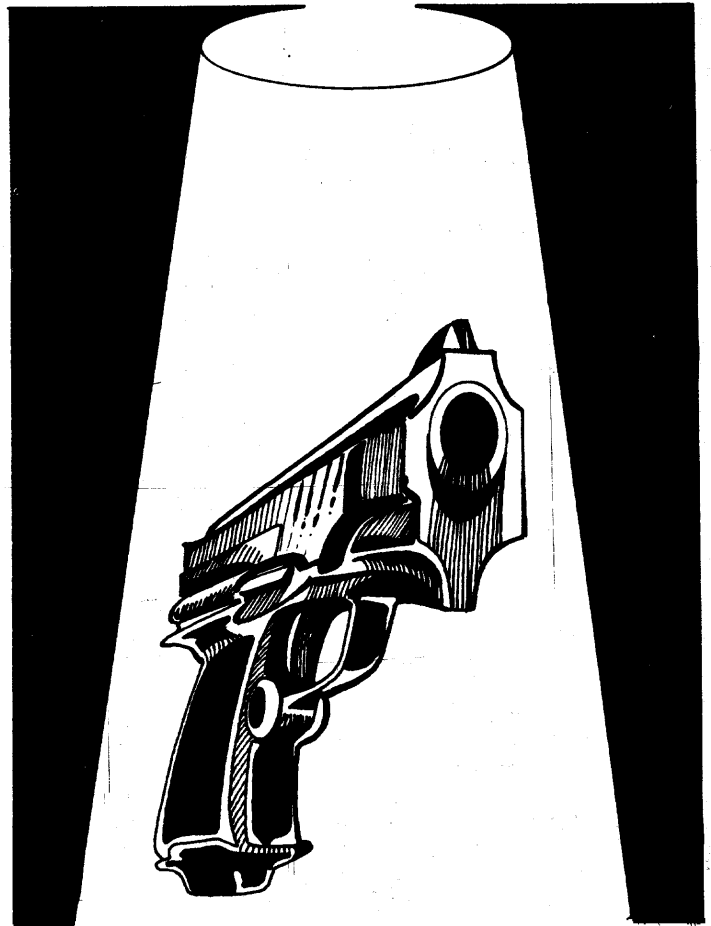
XVI: The beams of the flashlights reveal a room with closed cabinets on every wall. There are no apparent exits and no other objects in the room.

ON CLOSER INSPECTION: If the room is paced off, it is sixty feet square, counting the depth of the cabinets. There is an open exit on the south wall, and a door on the north wall. Each cabinet is locked and will require all the strength of several characters to break open. All the cabinets house containers of various types.

NOTES FOR THE REFEREE: This was the professor's chemical storage area. All naturally occurring elements can be found here in their refined states. They are in variously sized and shaped containers which have their chemical symbols on the sides. The contents of the gas containers are under great pressure, and the canisters are cold to the touch. The radioactive containers are also marked with a red skull-and-crossbones symbol and weigh 100 pounds each; they are stored on the bottom of one cabinet. Characters who can properly quote a chemical symbol may have the use of the material in that container.

XVII: The beams of the flashlights show what is obviously a shower room with ten stalls and no other apparent exits.

ON CLOSER INSPECTION: If paced out, the room is sixty feet east and west by fifty feet north and south. Water comes forth normally from the shower heads when one is turned on, and all of it drains into a central drain in the middle of the room. If that drain is blocked by anything, the water will not flow.



XVIII: The beams of the flashlights reveal broken furniture in several parts of the room. There are two other exits.

ON CLOSER INSPECTION: The furniture consists of tables and chairs and boxes and they have all been ripped apart. When all of the party has entered the room, all are attacked by an invisible force.

NOTES FOR THE REFEREE: The force is an invisible stalker (HP: 37; #AT: 1; D: 4-16; AC: 1; SA: Surprise on a 1-5). It will attack the least damaged player in the group; if there is more than one player with no damage, it will attack the tallest one. These attacks will continue until all the characters are dead, or until all of the survivors leave the room.

XIX: The beams of the flashlights reveal a room with a spotlight shining down at its center. Floating in the beam of this spotlight is a pistol made out of glass which appears to be suspended in mid-air. There are two other exits on side walls.

ON CLOSER INSPECTION: The first character who enters this room is "shot" with the pistol.

NOTES FOR THE REFEREE: The weapon will always hit, and it knocks its victim out for thirty minutes. When things are thrown at the pistol from outside of the room, they will all miss. When players try to rush the beam of light and grab the gun, the pistol rises over their heads, then tilts downward and keeps firing. The pistol fires twice every round. Breaking the spotlight, which is twenty feet above floor level, will do the trick (the object has fifteen hit points, AC: 3). When the light goes out, the pistol falls to the floor with a 30% chance of breaking. There will be five shots left in the gun, if it ever comes into the possession of the players. Each shot makes its victim unconscious for 30 minutes.

XX: The beams of the flashlights reveal a room lined with shelves that are filled with some type of pipe. There are several other machines in the room. There is an exit on the opposite wall.

ON CLOSER INSPECTION: All of the pipe is copper and it comes in several different sizes. The machines are obviously de-

signed to work the pipe and bend it into shapes. There are hundreds of pipe couplings in wooden crates at the bottom of every set of shelves. If paced out, the room is forty feet east and west by sixty feet north and south.

NOTES TO THE REFEREE: If players want to make clubs and other unusual things from the pipes there is enough threaded pipe here, in any reasonable length, to do the job.

XXI: The beams of the flashlights reveal what looks like a torture chamber. There are a great number of devices all around and another exit on the opposite wall.

ON CLOSER INSPECTION: The following things can be found around the room: a brazier with cold coals, chains on the walls, an iron maiden, a rack, stocks, and a huge wheel, suspended on a wall, that will turn freely. Located on two benches are the following: hooks of differing sizes, an iron boot, branding irons with differing sizes of the letter "L" on them, fetters, knives of differing sizes, pincers, pliers, small round lead balls, a funnel, three sets of thumbscrews made of gold, five torches, two whips, and a disposable butane lighter. The room is impossible to pace out because of the contents all over the floor.

NOTES TO THE REFEREE: Keep in mind that these players are all good campers and such things as these should be revolting to them. They should be admonished if they want to steal anything, especially the gold thumbscrews.

XXII: Flashlights are not needed here, since the room is brightly lit. Rows of chairs face a projection screen on the south wall. There is a projector against the north wall. There is another exit on a side wall.

ON CLOSER INSPECTION: There is a light switch on the wall above the outlet that the projector uses, and it can turn the room lights off. There are forty metal folding chairs in the room. Under the stand that the projector is on, one can see a film canister that reads, "Putting Together and Caring for a Laser Rifle by Professor Ludlow." If paced out, the room is sixty feet square.

NOTES FOR THE REFEREE: Only if players say they are looking up will they notice the three holes in the ceiling. The projector only works when the light switch is off. Five minutes after the film has begun, three ropers come out of the ceiling and attack any characters in the room (HP: 59,50,42; #AT: 1; D: 5-20; AC: 0; SA: 6 poisonous strands). It takes one hour to view the film in its entirety. It will stop automatically when the ropers appear, but can be restarted later.

XXIII: The beams of the flashlights reveal a room that has eight benches along the walls, each containing various materials. There is another exit on the opposite wall.

ON CLOSER INSPECTION: The benches contain the following: Bench One: two types of large circuit boards with transistors already attached; Bench Two: two different types of vacuum tubes attached to plastic terminals; Bench Three: two different types of 20-sided red crystals that are connected to glass tubes with convex ends; Bench Four: rifle stocks and trigger mechanisms; Bench Five: power cells of some type and circuit boards with other types of transistors on them; Bench Six: nineteen spools of silver wire with two soldering guns; Bench Seven: long crystal tubes with concave ends and eight-sided plastic pieces with recesses on three sides; Bench Eight: two large electronic devices of some type.

NOTES TO THE REFEREE: The film from room XXII tells how to put a laser rifle together from these parts. Anyone who has viewed the entire film without interruption is able to construct one weapon in an hour. If the floor under Bench Eight is looked at, a character will find a completed model with ten charges that do 10-60 points of damage, with the beam always hitting its target. When the room is paced out, it is forty feet east and west by sixty feet north and south.

XXIV: The beams of the flashlights reveal a room filled with paintings on the walls and several canvases on stands in the middle of the floor. There is another exit on the opposite wall.

ON CLOSER INSPECTION: The paintings are all landscapes depicting lands like none on Earth. There are bright green skies with

double suns and pink-toned night skies with two moons, and unearthly monsters traveling through the scenes. The two canvases in the exact middle of the room show different views of a thin man in a white smock talking to small green things that have come out of some sort of saucer-like spaceship. If the room is paced out, it is forty feet square.

XXV: The beams of the flashlight reveal a room filled with Persian rugs of large size on the floor, walls, and ceiling. There are exits on the east and west walls and a flight of stairs going down from the southwest corner of the room.

ON CLOSER INSPECTION: If paced out, the room is sixty feet square (counting the landing atop the stairs). The two carpets hanging on the north wall have a green design; the two on the east wall have a blue design; the two on the south wall have a red design; and the two on the west wall also have a green design. The floor and ceiling carpets have white patterns.

NOTES TO THE REFEREE: If any of the carpets on the walls are disturbed, four giant ticks will fly out and attack (HP: 20 each; #AT: 1; D: 1-4; AC: 3; SA: Blood drain). One of the red carpets has computer chips woven into the fabric, which will not be noticeable unless it is carefully studied. If this carpet is taken off the wall it will float three feet above the floor and will act as a flying carpet, moving to the verbal commands of the first person to sit on it. It will support the weight of four of the scouts.

XXVI: The beams of the flashlights reveal what must be a bedroom of some type. There is a bed covered in curtains. There is a floor-to-ceiling mirror on the north wall and a closet on the south wall. There are stairs going up from the northwest corner of the room, and another exit across the room.

ON CLOSER INSPECTION: The canopied bed is covered with dust. It has green silk curtains, bedspread and sheets. The closet is filled with white smocks and women's dresses of several different types. There is a chest in front of the bed containing the following: twenty-two canes of differing styles (all with ivory heads); there are five shoeboxes containing differing types of high-heeled shoes; and a sequined purse with comb, brush, mirror, and lipstick inside.

NOTES TO THE REFEREE: On the floor on the closet in one corner is another shoebox with two thousand dollars inside. One of the canes is a sword cane, for which squeezing the ivory top releases the blade. Each shoe has a gem worth 100 gold pieces hidden inside the heel. If someone lies on the bed, the canopy comes down with crushing force, doing 4-40 points of damage to all underneath. It will then rise again and will be activated again by another body lying on the bed.

XXVII: The room is lit by a glow from the ceiling which reveals the following: thick gold carpeting, walls covered with gold velour, a stuffed blue fabric chair, two short tables, and a gold hassock. On the west wall is a painting of a thin woman holding a baby, and there is a large potted plant in the southeast corner. There is another exit on the wall to the side.

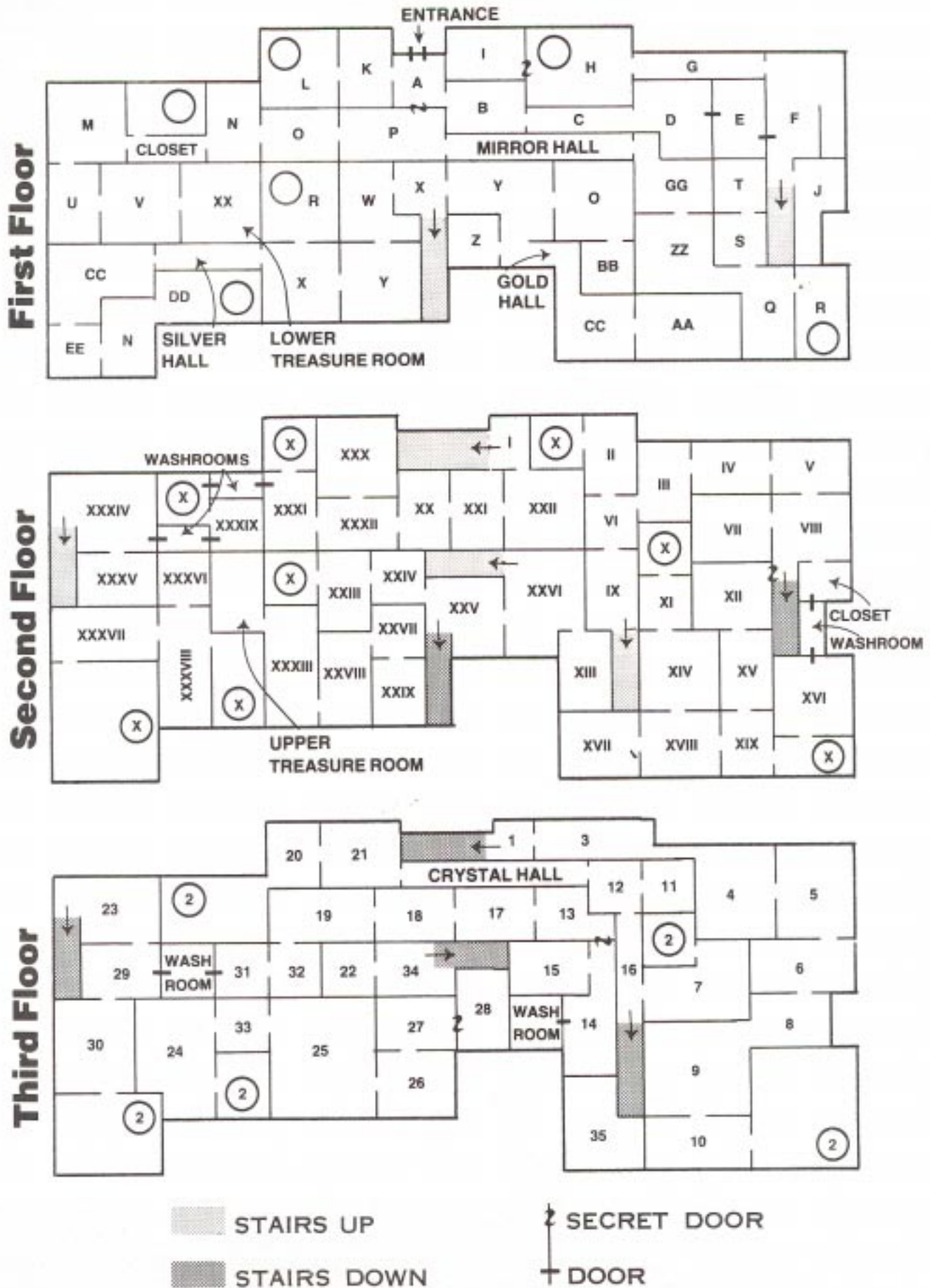
ON CLOSER INSPECTION: If the room is paced out, it is forty feet square. The plant has sticky thorns on it and the chair has green, jelly-like masses on it.

NOTES FOR THE REFEREE: Behind the picture of young Ludlow and his mother is a wall safe with the following items in it: five diamond rings each worth 5,000 gold pieces, three rolls of silver dollars (50 per roll), the deed to the mansion, and a ruby rod which will cause any creature that normally remains in a certain room to chase the holder of the rod until one or the other is dead or the rod is discarded. The combination to the safe is written on the back of the picture, since the professor was sometimes absentminded.

XXVIII: The lights of the flashlight reveal a room that is covered with frost on the walls, ceiling, and floor. There is another exit on the opposite wall.

ON CLOSER INSPECTION: The cold is unbearable in this room; unprotected characters find it necessary to leave its influence quickly.

The Mansion of Mad Professor Ludlow



NOTES FOR THE REFEREE: The room is five degrees below zero F. There is a 25% chance for each of slipping if characters walk through and 75% if they run through. This slipping causes 1-4 points of damage per character.

XXIX: The beams of the flashlights reveal a room filled with fog of some type.

ON CLOSER INSPECTION: The room smells of a bitter gas, and the floor and walls are covered with condensation. No character can see more than two feet in front of his/her face.

NOTES FOR THE REFEREE: There is a giant square vat of water in the center of this room, and dry ice is being fed into the water from below floor level. If characters go further than ten feet from a wall, they will fall in and take ten points of damage per round until they are pulled out, since they will be too numb to get out themselves.

XXX: The beams of the flashlights show an empty room with no other apparent exits.

ON CLOSER INSPECTION: The room is empty, and if paced out is sixty feet square.

XXXI: The beams of the flashlights reveal a room whose only piece of furniture is a bench with a metal chest on it. There are exits on two walls and a door on another wall.

ON CLOSER INSPECTION: If the room is paced out, it is forty feet east and west by sixty feet north and south. The chest on the bench is locked, and the bench is made of metal.

NOTES FOR THE REFEREE: If the chest is broken open, three glowing cylinders are found inside. Each cylinder has a screw top. If any one of the tops is removed, a pellet of U-235 falls out and kills all of the characters in the room with radiation contamination, unless they are protected from radiation.

XXXII: The beams of the flashlights show a room with three unusual glass benches. There are two other exits in the room.

ON CLOSER INSPECTION: If the room is paced out, it is sixty feet east and west by forty feet north and south. Each bench holds a pair of silver fiberglass gloves, a suit made out of the same material, designed to cover the entire body, with a hood of some type of clear plastic, a large glass box on each bench with a movable lid, and a set of three-foot tongs. In two of the boxes are the skeletons of what look like squirrels.

NOTES FOR THE REFEREE: All of the materials mentioned (except the skeletons) are radiation-proof and were designed to be used in conjunction with the pellets in XXXI.

XXXIII: The beams of the flashlights reveal seven military cots and seven duffel bags in a corner of the room.

ON CLOSER INSPECTION: The duffel bags are stuffed with military equipment, including a helmet, bayonet, canteen, three green uniforms with no patches, and two pairs of boots. If the room is paced out, it is forty feet east and west by eighty feet north and south. Just as the players notice the western entrance, something comes out of it.

NOTES FOR THE REFEREE: A very young brass dragon comes out of the upper treasure room and attacks all players in this area (HP: 8; #AT: 3; D: 1-4/1-4/3-12* age difference; AC: 2; SA: Breath weapon of fear gas or sleep gas).

XXXIV: The beams of the flashlights show an empty room with one open exit, a door on another wall, and a set of stairs going up.

ON CLOSER INSPECTION: If the room is paced out, it is eighty feet east and west and sixty feet north and south.

XXXV: The beams of the flashlights show a room with a large black box in its middle. There are no other apparent exits in the room.

ON CLOSER INSPECTION: The box looks just like a coffin. On the far side of it is a set of three black candles mounted on ivory candlesticks. No amount of physical effort can open the metal coffin lid. If paced out, the room is sixty feet east and west by forty feet north and south.



NOTES FOR THE REFEREE: When all of the candles are lit, the coffin lid flips up, and a wight comes out and attacks the players (HP: 23; #AT: 1; D: 1-4; AC: 5; SA: Energy drain that takes ten hit points from any struck player). The creature will also come out and attack if all of the candles are taken from their holders.

XXXVI: The beams of the flashlights reveal a room with a sand floor. The room has no apparent exits, and there is a dusty smell in the air.

ON CLOSER INSPECTION: Stepping into the room stirs up quite a lot of dust, and when a character enters the room, a huge, ghostly apparition appears.

NOTES FOR THE REFEREE: The professor used this room for holograph experiments and the machine now shows ghosts through the dust. These projections shoot a light beam that does 1-4 points of heat damage to a random character in the room each turn. There is no way for the characters to turn off the action of the ghost. The projector works only while there are characters in the room.

XXXVII: The beams of the flashlights reveal a room with shelves on all the walls. There are two tables in the room with some small objects on them. There is another exit on a side wall.

ON CLOSER INSPECTION: The shelves are filled with miniature human figures of many types. They are all painted and made of metal. The figures are arranged so that one can see them progress in time from cavemen to science-fiction figures. There are several sections of the wall devoted to monster types. The tables have a large array of bottles of paint on them and several monster figures in the process of being painted. If the room is paced out, it is eighty feet east and west by fifty feet north and south.

XXXVIII: The beams of the flashlights show a room with a large machine of some type in its middle. There are two other exits.

ON CLOSER INSPECTION: The machine is quite long and there is some type of large receptacle on its front and a microphone-

type device beside this receptacle. There is another similar receptacle, but smaller, next to the floor on the far side of the machine. If the room is paced out, it is forty feet east and west by eighty feet north and south.

NOTES FOR THE REFEREE: This is a matter-conversion machine. When materials are placed in the larger hopper and the operator says into the microphone what object is desired, the material put in is converted to the object desired, which comes out the other side. Twice an object's weight in raw materials must be used; for instance, if a flashlight is wanted, it takes twice that flashlight's weight in other types of materials for the machine to function. It will "eat" amounts of raw material insufficient to construct the desired object, or material which exceeds the needed amount. If volatile substances are put into the machine (such as gunpowder or gasoline), the machine will explode, killing everyone in the room.

XXXIX: The beams of the flashlights reveal an empty room with no apparent exits.

ON CLOSER INSPECTION: When the first character enters the room, a dazzling light blinds him/her and all other characters who have looked into the room.

NOTES FOR THE REFEREE: Only the presence of heat (such as body heat) will activate this light. It will turn on every time someone enters the room, and turn off if all characters leave the room. If someone remains inside, the light will turn off after one round, then on again one round later, and so on.

UPPER TREASURE ROOM: The beams of the flashlights reveal a large room with a pile of stuff in the southwest corner. There is the smell of dung in the room and players can also see a pile of bones along the northern wall.

ON CLOSER INSPECTION: The bones are all human except for one bear skull. There are several sacks in the pile in the corner. If the room is paced out, it is forty feet east and west by sixty feet north and south.

NOTES FOR THE REFEREE: One sack contains three potions of extra healing in milk bottles; another sack contains an ebony wand case with a wand of magic missiles that none of the campers will be able to use; another sack contains boots of levitation, and another sack contains a +3 mace. Under the sacks is a coffer holding 30 pieces of jewelry, worth 250 gold pieces each.

CLOSET: The second floor closet is lined with empty coat pegs. Above these are shelves for hats. There are all sorts of hats there: top hats, stocking caps, ski masks, leather hats, felt caps, wool caps, and cloth hats. On the floor are several different sizes and types of rubber boots. There are enough of these to fit all the characters if they all wish to wear boots and hats.

WASHROOMS: All second-floor washrooms are the same. They have a sink with a mirror and an empty cabinet behind the mirror, a stool, and a bathtub. All of them work perfectly well and will not overflow. All washrooms are made of the metal that all of the other rooms are walled with.

Third Floor

NOTES FOR THE REFEREE: Every one of these rooms is covered in green tiles that are four inches square. These tiles are unbreakable and cover the walls, floor, and ceiling. All noise in these rooms is magnified so that sound volume is doubled. The noise made by a rifle shot will do 1-4 points of damage to all creatures in the same room. Sound also carries up to three rooms away so that no one is ever surprised by anything.

1: The beams of the flashlights reveal a glowing pillar in the center of the room. There is another exit on the opposite wall.

ON CLOSER INSPECTION: If the room is paced out, it is thirty feet square. The pillar is a 10-foot-diameter beam of light emanating from the ceiling, with an indistinguishable shape inside about 3 feet off the floor.

NOTES FOR THE REFEREE: If the beam is broken in any manner above the creature that is inside, the light goes off and a hell hound is released. Tossing things into the light will cause them to go through and then fall to the floor, but the beam is not broken. The hell hound will follow and attack retreating players until it is dead (HP: 40; #AT: 1; D: 1-10; AC: 4; SA: Breathe fire).

2: The beams of the flashlights reveal a room with one exit plus a spiral staircase. There is a leather sack suspended in the air in the middle of the room.

ON CLOSER INSPECTION: The sack is ten feet above the floor and appears to be filled with little round things. It is drawn tight and is about three feet long by two feet wide.

NOTES FOR THE REFEREE: These rooms are all the same, though they vary in dimensions. The sack is magnetically positioned and if someone applies more than two pounds of pressure on the thing, it will fall to the floor. It is filled with several thousand ball bearings that weigh five ounces each.

3: The beams of the flashlights reveal a science lab of some type with benches that have many different types of microscopes on them. There is another exit on the opposite wall.

ON CLOSER INSPECTION: There are a total of twenty-two benches and each one has a different type of microscope. There is a huge one in the northeast corner of the room that is too big to fit on a bench. The tables are also filled with slides, glues, and the materials to make other slides. If paced out, the room is ninety feet east and west by thirty feet north and south.

4: The room glows from its own purple light. There is another exit on the opposite wall. There is a pile of bones in a southern corner.

ON CLOSER INSPECTION: The bones are dried, yellow human ones and fall apart upon touch. It feels very hot in this room. If paced out, it is sixty feet east and west by seventy feet north and south.

NOTES FOR THE REFEREE: For every 60 seconds the players stay in the room, over and above the time it would have taken to pace it out, they will take one point of sunburn damage from the action of the ultraviolet light.

5: The beams of the flashlights reveal a room filled with benches and metal parts of all different types. There is some type of robot in the northeast corner of the room, and another exit on a side wall.

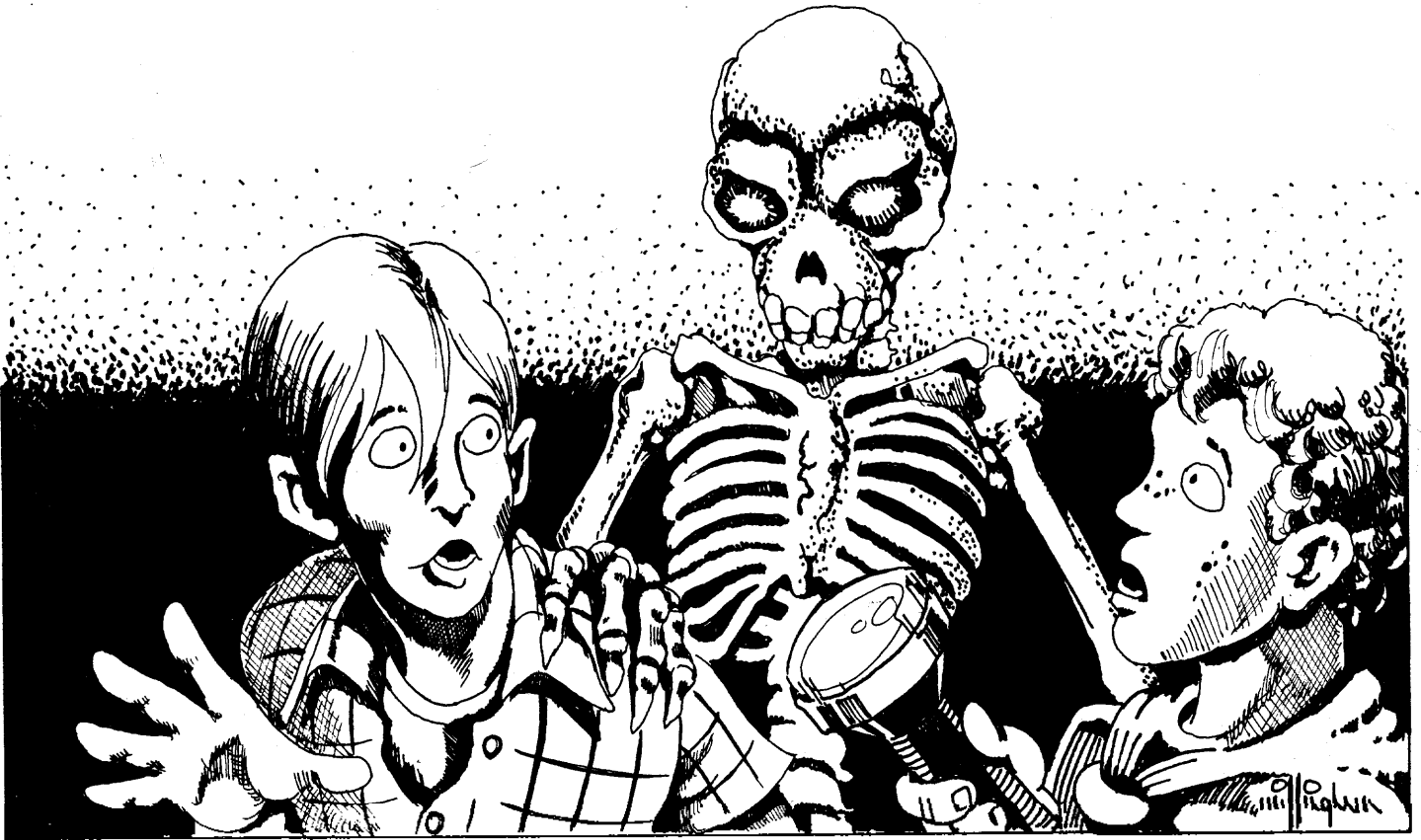
ON CLOSER INSPECTION: The parts all appear to be used to make robots; there are several things that must be robot heads, robotic tentacles, robotic legs, robotic chests, and robotic hands. There are wires and transistors everywhere. If the room is paced out, it is sixty feet east and west by seventy feet north and south.

NOTES FOR THE REFEREE: If the players ask about tools present for putting robots together, you ask them what they think should be there—and whatever they name will be there. The robot in the corner is activated by touching its left shoulder with anything metal (HP: 100; #AT: 1; D: 5-50; AC: 1; SA: None). When started, it will advance on the players and attack. If the players flee, it will start roaming the building and there will be a 10% chance of meeting it in every third room.

6: The beams of the flashlights reveal a room coated in what appears to be red plastic. There is another exit on the opposite wall.

ON CLOSER INSPECTION: The red stuff is hard enough to walk on.

NOTES FOR THE REFEREE: As a character takes his/her tenth step into the room, feet or foot coverings will stick to the floor, and no amount of pulling will rip shoes or other footwear loose from the floor. This action works with all things from socks to bare feet. Moisture is the only thing that frees the stuck materials; bare feet will sweat enough in sixty seconds to free themselves. After sticking once and being freed, another ten steps will cause a character to stick again.



7: The beams of the flashlights reveal a room done in red materials all over. There is red velvet covering the walls, five red curtains along the walls, and an inch-thick carpet, burgundy in color. There are thirteen stuffed red satin chairs about the room. In the southeast corner is a red jade throne and on it is a skeleton made of reddish-white bone.

ON CLOSER INSPECTION: When the last player has entered the area or when one player comes within twenty feet of the skeleton, it says, "I am Professor Ludlow. Why have you come to disturb my rest?"

NOTES FOR THE REFEREE: The skeleton will attack the characters if any of them have any objects from the mansion visibly on their persons (HP: 50; #AT: 2; D: 15 points per strike; AC: 4; SA: None). It flails with its arms to attack; when it sustains 25 points in damage, one of the arms will fall off. It will not chase characters out of the room, but it will follow them if attacked from outside of the room. The throne is true jade and of value if pieces are chopped off. The skeleton will talk to the players for as long as they want about the mansion, if they have no objects that cause it to attack, but it is a liar and knows nothing of the area (though it claims to).

8: The beams of the flashlights reveal a room that has metal balls all over the floor. There is another exit on a side wall.

ON CLOSER INSPECTION: There are five different sizes of balls and there seems to be about fifty of each type lying around the room. They include one-inch, four-inch, eight-inch, twelve-inch, and eighteen-inch diameter balls. They all appear to be made of metal. If the room is paced out it is sixty feet east and west by forty feet north and south.

NOTES FOR THE REFEREE: If any three balls of different sizes are put together and left that way (as in putting several in a sack) for more than thirty seconds they will start to make a beating noise like the beating of a heart. If four of different sizes are put together and stay that way for more than sixty seconds, they will disappear in a flash of light and cause one point of damage to any member of the group. If one of every size are put together and left for 120 seconds they disappear in a flash, taking two points from every character.

These five balls will reappear when any of the same characters are next threatened and instantly pound to death the thing that threatens them.

9: The beams of the flashlights reveal what looks like a two-man helicopter. There is another exit in an opposite wall.

ON CLOSER INSPECTION: The helicopter has only two small seats and the keys are in the ignition. If the room is paced out, it is eighty feet east and west by seventy feet north and south.

NOTES FOR THE REFEREE: When one character sits in the machine and there are no other characters in the room, the ceiling slides away to reveal the sky. It closes when others enter the room.

10: The beams of the flashlights reveal a room with two cabinets on the south wall and two cabinets on the west wall. There is another exit on a side wall.

ON CLOSER INSPECTION: Of the two cabinets on the west wall, the right one has a piece of wadded-up paper on it and a bronze latch and the left one is covered in what looks like gemstones of differing types. Of the ones on the south wall, the right one has a picture of a bowl of popcorn and the left one has a picture of a wine bottle. The latter three all have steel latches. If paced out, the room is eighty feet east and west by forty feet north and south.

NOTES FOR THE REFEREE: The first cabinet mentioned opens to reveal a black space that will not reflect the beams of the flashlights. When things are tossed inside, they disappear. When fingers or the like are put inside, the whole character disappears. The gem cabinet, if opened, releases poison gas that does 25 points of damage to each character in the room who fails a poison saving throw. The popcorn cabinet creates any type of food on demand in plastic bowls. The wine-bottle cabinet produces any type of drink asked for in plastic cups. The production must take place behind closed cabinet doors.

11: The beams of the flashlights reveal a room filled from top to bottom with pink feathers of differing sizes.

ON CLOSER INSPECTION: The feathers are easily dug out, but there are a great many of them.

12: The beams of the flashlights reveal a room filled from top to bottom with human teeth.

ON CLOSER INSPECTION: These teeth come from all the different parts of the mouth. There are many with gold fillings. They can be dug out, but there are a great many and it will take a long time.

13: The beams of the flashlights reveal a room containing some type of electronic equipment on benches. There is a large, single machine to one side. There appear to be no other exits in this room.

ON CLOSER INSPECTION: This area appears to be filled with radio equipment. The big machine, located in an alcove, has 10 switches and a speaker attached. When a character flips a switch, a radio station broadcast is heard. The side benches are filled with transistors, receivers, speakers, and tools to help put these parts together. The room is too filled with stuff to accurately pace out.

NOTES FOR THE REFEREE: When more than one switch is flipped on, the machine will produce a new radio broadcast, but when all the switches are flipped on, characters hear a loud squeal. All the glass items in the room are broken and turned to dust, while characters in the room take 25 points of damage apiece. The secret door is a loose wall that will be noticed if players say that they are feeling or pushing the walls.

14: The beams of the flashlights reveal a room that is filled with beach balls of differing sizes. To get in, it is necessary to pull out a lot of balls.

15: The beams of the flashlights reveal a room with plush blue carpeting and pictures hanging on the walls. There is nothing else in the room and no other apparent exits.

ON CLOSER INSPECTION: There are twenty pictures and ten of them are signed by "da Vinci" and ten of them are signed by "Picasso". If the room is paced out, it is sixty feet east and west by forty feet north and south.

NOTES FOR THE REFEREE: The paintings are originals and are priceless.

16: The beams of the flashlights reveal what seems to be a hall packed full of cobwebs.

17: The beams of the flashlights reveal a creature in the middle of this room spread-eagled on the floor. There is nothing else in the room and there is another exit on the opposite wall.

ON CLOSER INSPECTION: The creature is winged, has fangs and horns and looks immensely strong. It is fastened to the floor by glass bands around its extremities. When a character or party enters the room, it will talk to them in a calm, pleasant voice and ask to be released. If paced out, the room is sixty feet east and west by forty feet north and south.

NOTES FOR THE REFEREE: This creature is a pit fiend (HP: 70; #AT: 2; D: 1-8 (+3)/1-8 (+3) with claws; AC: -3; SA: None, in this mansion). It will say anything and do anything to get released, and will then try to kill all of the players.

18: The beams of the flashlights show a room paneled in white marble slabs. In the middle of the room is a stone platform with a pyramid of glass balls on it. There is another exit on the opposite wall.

ON CLOSER INSPECTION: When players approach the pyramid, the balls start changing colors, and the pyramid will respond verbally to questions. It will tell the players anything they want to know and can comprehend. If players ask questions with answers too complicated for them to understand, the machine will start out by trying to teach them the mathematics of the answer they want.

NOTES FOR THE REFEREE: There is no power in the mansion powerful enough to hurt the pyramid device. Once it has started telling characters a complete answer, it will not stop until it is done, no matter what characters do or say. Therefore, if the characters ask the machine how to use something, it will first tell them how to construct the materials needed for the thing and then proceed slowly through the assembly process and otherwise take so much time that the

characters should soon see that sitting around there is getting them nowhere.

19: The beams of the flashlights reveal a room filled with cardboard boxes that are all closed. There is another exit on a side wall.

ON CLOSER INSPECTION: All of the boxes which are looked at are filled with new toys of one type or another. All of the toys require batteries. The room is too cluttered to pace out.

NOTES FOR THE REFEREE: There is every toy imaginable in those boxes, and there are thousands of individual toys.

20: The beams of the flashlights reveal an empty room that has some type of small body at its center. There is another exit on the opposite wall.

ON CLOSER INSPECTION: The small body is that of a dead Persian cat. If the room is paced out, it is forty feet east and west by fifty feet north and south.

NOTES FOR THE REFEREE: The cat is only there to make the players worry.

21: The beams of the flashlights reveal what appears to be a large telescope pointed at the ceiling. There is another exit on the opposite wall.

ON CLOSER INSPECTION: If the room is paced out, it is seventy feet east and west by fifty feet north and south.

NOTES FOR THE REFEREE: When one looks in the telescope, the ceiling slides back and players can see a small, red planet in the lens. The ceiling will remain back as long as someone looks and will slowly close when no one is at the telescope.

22: This room has its own red light, which reveals holes all over the walls. There are no other apparent exits from the room.

ON CLOSER INSPECTION: If the room is paced out, it is forty feet square. The holes are all three inches in diameter and about nine inches deep. There is a glass ball in each of them, about the same size as a golf ball.

NOTES FOR THE REFEREE: These balls are the eggs of yellow mold. When broken, they do 1-8 points of damage apiece to all beings in the room. These spores are not quite ready for growth and will die after a few minutes' exposure to the outside air.

23: This room glows greenly and is covered in some strange type of mushroom growth from floor to ceiling. There is what appears to be another exit out of the room.

ON CLOSER INSPECTION: Characters stepping into the room will find themselves enveloped in spores from the mushroom growth.

NOTES FOR THE REFEREE: Nothing else happens to the characters, but the spores will cling to clothes and will not be easily brushed away.

24: The beams of the flashlights reveal a room that has its floor covered with hat boxes of differing colors.

ON CLOSER INSPECTION: There are only two exits out of the room, both of them on the east wall. There are five basic colors used in the hat boxes and these are further divided into about twenty shades of each color, with a single shade used for every box. These colors are: red, blue, green, brown, and yellow.

NOTES FOR THE REFEREE: The red boxes contain 1,000-gold-piece diamonds. The green ones each contain an ochre jelly which will jump out and do 3-12 points of damage per touch after a box is opened. The rest of the boxes have hats in them. Under the ninth hat looked at is a ring of three wishes.

25: The beams of the flashlights reveal a room that is bare except for a horse standing in its center. There is another exit on the opposite wall.

ON CLOSER INSPECTION: If the room is paced out, it is eighty feet east and west by ninety feet north and south. The horse is gaunt with a huge head, glowing red eyes, and a sulphurous odor. The coat is dead black; the mane and tail and wild and rugged-looking. There

is a strange metal saddle on its back. It does not move or appear to be alive.

NOTES FOR THE REFEREE: This is a nightmare (HP: 60; #AT: 3; D: 2-8/4-10/4-1 0; AC: -4; SA: None). If a character mounts this beast with magic in his/her possession, the beast animates and takes that player to the lower planes of hell forever!

26: The beams of the flashlights reveal a room that has hundreds of potted plants on shelves along the walls. Players also see a winged white horse that looks like the pegasus of Greek legend.

ON CLOSER INSPECTION: The creature appears tame, but rears up when characters try to mount it or get behind it. There is another exit on a side wall.

NOTES FOR THE REFEREE: This is a pegasus (HP: 35; #AT: 3; D: 1-8/1-8/1-3; AC: 6; SA: None). It will let female characters ride it, but will stop others from getting on. When mounted, it will fly to the ceiling and appear to go through the roof (actually, the ceiling is an illusion). It will obey the commands of a female if she demands that one or more male characters get carried out of any mixed group.

27: The beams of the flashlights show a room with a mist floating above the floor at about knee level. When the lights enter the room, music comes out of the walls as if an orchestra was playing. There is another exit on the opposite wall.

ON CLOSER INSPECTION: The mist seems harmless and is wet to the touch. The music comes from all over the room.

NOTES FOR THE REFEREE: The secret door is a sliding panel that is loose to the touch and easily movable only if characters are touching the wall.

28: The beams of the flashlights reveal a large glass coffin with a tall, thin man in it.

ON CLOSER INSPECTION: This man is wearing a black uniform of some type with the following visible things: a holstered pistol, a glass rod in his left hand, a helm on his head, a belt pouch of some leathery substance, and silvery boots on his feet. There are signs all over the room written in several languages (including English), and they all say the same thing:

"I am Professor Ludlow and I was forced to put myself hence when struck by leprosy. I wish to be released when an instant cure for this sickness has been found."

NOTES FOR THE REFEREE: When the glass is broken, the professor will jump out and asks the party if the cure is at hand (that is, if the party doesn't attack him first). If they say they do not have the cure, he flies into a rage and tries to kill everyone. The pistol does 10-100 points of damage with every shot, never misses, and has 20 charges. The glass rod is a universal translator. The helm allows him to move as a blink dog. The boots are boots of flying. The belt pouch has ten 10,000-gold-piece diamonds in it. The professor has five hit points and A.C. 10.

29: The room glows green and appears to be empty. There are three ways out, a door and two open exits.

ON CLOSER INSPECTION: If paced out, the room is sixty feet east and west by forty feet north and south.

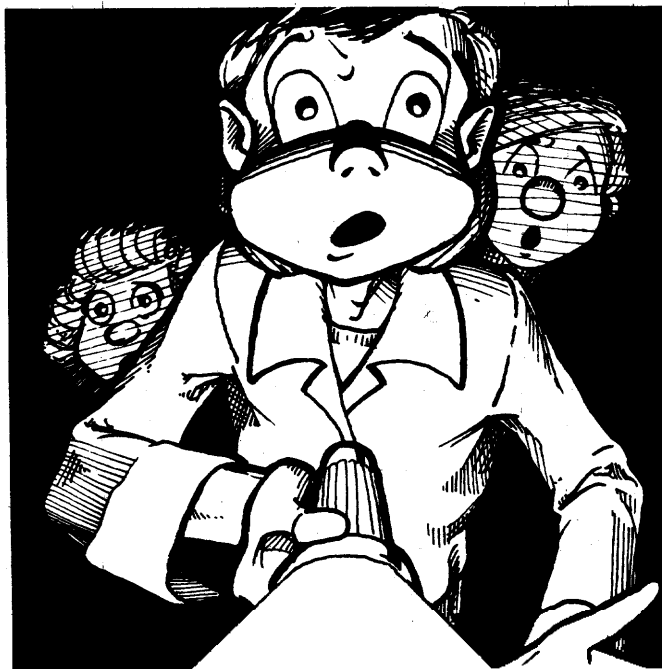
NOTES FOR THE REFEREE: All characters who enter this area will be turned green-skinned for the duration of the adventure.

30: The beams of the flashlights show a room with a great many folding metal chairs and tables lying about. There is another exit on the opposite wall.

ON CLOSER INSPECTION: The chairs and tables are all numbered. The highest number is 2,500. The room is too cluttered to accurately pace out.

31: The beams of the flashlights reveal pulleys and lead weights all over the room. There is a supply of rope in one corner. An open exit and a doorway are opposite one another.

ON CLOSER INSPECTION: The room is too cluttered to pace out. There are hundreds of feet of rope and lead weights ranging



from one pound to 1,000 pounds. There are hundreds of pulleys of differing sizes.

32: The beams of the flashlights reveal three palm trees growing from floor to ceiling.

NOTES FOR THE REFEREE: If the players ask, there are five coconuts on each tree. The tenth one taken down has twenty-two gems in it, each worth 500 gold pieces.

33: The beams of the flashlights reveal a room where milkweed seeds are suspended in the air all over the place. An exit in the opposite wall is barely visible.

ON CLOSER INSPECTION: The seeds will cling to any skin they touch and will move about strangely on the surface of the skin.

NOTES FOR THE REFEREE: The seeds will plant themselves on the surface of any flesh. The seed does no damage, but it looks very strange. Efforts to take the seeds off will result in one point of damage per seed. If characters clear a path, seeds will not go into the space made.

34: The room has an orange glow which reveals a set of stairs and a total of two other exits on side walls.

NOTES FOR THE REFEREE: The orange glow makes any liquid the characters are carrying turn orange and taste terrible.

35: The beams of the flashlights reveal a room filled with one-foot-by-two-inch bars of a gold-colored substance.

ON CLOSER INSPECTION: One of the bars can be pulled out for examination, but it is very heavy and marked with the Roman numeral "III".

NOTES FOR THE REFEREE: This is iron pyrite, "fool's gold," and the room is filled with it.

CRYSTAL HALL: The beams of the flashlights reveal a hall paneled on the walls, floor and ceiling with faceted crystal. The light is refracted off the walls and made into colors all over the area. The hall starts to hum.

ON CLOSER INSPECTION: The humming gets louder, the longer the lights shine in the hall.

NOTES FOR THE REFEREE: The humming will cause four points of damage per round per character if the lights shine for more than 120 seconds in the room. The humming stops if the lights are turned off or taken out of the room.

WASHROOMS: See description of washrooms, second floor.